

SCREEN THRILLS ILLUSTRATED

MITCHUM!
JULY
50¢



THE STAR THEY
COULDN'T STOP



EXCLUSIVE!

WHO WERE THE REAL
**BEVERLY
HILLBILLIES?**

RARE

PHOTOS
OF OLD FAVORITES

DEAD END KIDS

CAGNEY
LAUREL & HARDY



BATMAN'S BOY WONDER **ROBIN**





Warner Brothers' PUBLIC ENEMY, James Cagney enjoys the company of screen favorite Mae Clarke in the 1931 gangster classic. For Mae's complete story see page 32.



HAPPY BIRTHDAY

With this issue SCREEN THRILLS ILLUSTRATED initiates its second season. We have attempted to bring you something different and entertaining in the field of magazines and you have responded heartily. Memories dwell in the minds of us all. Pleasant ones of people or events can usually include favorite movies and screen personalities. Whether you have seen them recently on TV or thirty years ago in a theatre, all return to life here.

We have kept our promise to our readers. The articles we have been doing, represent the interest shown in your letters, and will continue to do so. STI tries to recreate the thrill each member of the audience experiences when a "great" film is shown. There is no limit to age or interest here. Be it SUPERMAN, BATMAN, TARZAN & DICK TRACY or JAMES CAGNEY, HUMPHREY BOGART & JOHN WAYNE or LAUREL & HARDY, BUSTER KEATON & THE BOWERY BOYS, each issue finds them right on these pages.

There are two ways to write every story—the hard way and the easy way. In doing a magazine of this nature it would be easy for us to utilize "prepared" material handed out by various publicity-seeking sources and save burning the midnight oil. However, this is not the case. Each and every story in STI represents a great deal of

effort, which we feel has not been wasted. Consider the career articles done on current people or those long since vanished from active entertainment. This has involved intensive research and in addition, in many cases, seeking out the actual personality. For example:

- 1) Current TARZAN, JOCK MAHONEY and ex-TARZAN, JIM PIERCE have both contributed extensive information for their stories.
- 2) JOHN WAYNE spoke his mind about the production of his action epics, serials & Westerns, when he took time out from his busy schedule for an exclusive 4-hour interview.
- 3) HUNTZ HALL topped Duke by one hour, when he detailed his career and the evolution of THE DEAD END KIDS, LITTLE TOUGH GUYS, EAST SIDE KIDS & BOWERY BOYS in this issue's special story.
- 4) At great trouble and expense our staff has unearthed rare movie treasures dating back to silent screen days. These films have been projected and thoroughly analyzed to obtain the information for various stories.
- 5) Keeping up with the trends, our editors surveyed THE BEVERLY HILLBILLIES scene. They traced "Hillbillies" back 50 years in the movies and then discovered photos and information about the "original" BEVERLY HILLBILLIES, who were in movies 25 years ago. Page 7 in this issue shows these results.

If you find your favorites are not here, we have no way of knowing about it. Drop us a card or letter and keep reading our writing—you'll see we've been reading yours, as your number one guy, gal or film receives the full treatment in photos and type. This issue has more pictures and longer stories than ever before—sit down, make yourself comfortable and return to the movies' finest moments. Read on . . .

Matinee Mail



POEM ON THE RANGE

I am sending you this poem, which I hope you can print:

Screen Thrills is the mag we adore,
Cram packed with excitement & thrills galore!
Reading it is a pleasure to behold,
Each issue always is good,
Either new or old!
No other magazine can compare with this
mag's action and flare!
Tops are the pictures,
Hilarious are the quips,
& realistic is the style,
Interviews are pips!
Laurel and Hardy are in number three, and
Lots of other good parts,
So go to the store, and get your mag, before
the mad rush starts.

Ralph Perry
Westchester, Illinois

• Thanks for the compliments, Ralph. We feel that readers like yourself help make ST! the magazine you enjoy so much. Suggestions for stories on favorites plus compliments now and then help keep us going. Hope you enjoy this issue.

HOUDINI TEAM

I am a Laurel and Hardy fan. I've seen and enjoyed many of their Sims. I'm very happy that you'll be devoting more space in your magazine to Ollie and Stan. Maybe you can publish something about them everytime you publish your magazine. Please consider my suggestion.

John Sedlak
Ken Gardens, New York

I enjoy your SCREEN THRILLS ILLUSTRATED and hope that you have many more issues. I wish you luck, but don't think that you will need it. I also enjoyed seeing something on my two favorite comedy stars, Laurel and Hardy. Please print more on them.

Willem Keller

Mount Vernon, New York

• Without a doubt, we agree with you that Laurel and Hardy are "the greatest." Feast your eyes on this issue's L & H feature on

page 20. We hope to continue with bigger and better stories on the boys in the future, so save a few laughs for the next issue.

COSTUME CONTENDERS

Enthused by your coverage of BATMAN & ROBIN, we were inspired to create our own costumes and impressions of the famed pair and how they live.

Russ Keefer (BATMAN)
Larry Raybourne (ROBIN)
Cleveland, Ohio

• Our guess is this: should Hollywood decide to do a new TV series on BATMAN and ROBIN



'ROBIN' Raybourne & 'BATMAN' Keefer

they couldn't do a better job of costume work & makeup. Glad to see that we have inspired this creative urge in our readers. Don't miss part 2 of the Bat-duo story on page 12.

MINIATURE MARVEL MOVIE

Glad to see the SHAZAM article in SCREEN THRILLS No. 2, not only because I am an af-

dent serial fan, but also since the very title of the article was a free plug for a fanzine published by Dick Andersen and myself, also called SHAZAM. Enclosed are some stills from



CAPTAIN GLUT—on land & in air



my latest amateur production, CAPTAIN MARVEL, in which I portray the Big Red Cheese. I am currently working on a color comedy short titled SUPERDUPERMAN, based on the old EC story, and also featuring Captain Mer-

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SCREEN THRILLS

ILLUSTRATED

Volume 2, No. 1

JULY 1963

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MATINEE MAIL

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(Continued from page 4)

bies. Keep up the good work with STI!

Bon Gutz

Chicago, Illinois

• Bon, you got a big "A" for effort. The costume is tops and if it's an indication of how good the film is, you may revive the production of serials. By the way, how did you achieve the flying effect?

EAST SIDE—WEST SIDE

I wish to congratulate you on your first three issues—all were excellent! My favorite so far has been No. 2 because of the articles on my favorite John Wayne and Captain Marvel.

The only thing that I can find wrong with STI is that 1) it's not long enough, and 2) it doesn't come out often enough. Though I guess it's better to have quality than quantity.

Seeing the movie poster of "Tim Tyler's Luck" brought back fond memories. This serial was one of the all time greats for me. How about doing an article on this action-packed serial.

While living in California I saw a lot of movies featuring the "West Side Kids." These guys were really funny. In your magazine I saw a few pictures of the Bowery boys. They look like the West Side kids. Are the West Side kids and the Bowery Boys the same? How about the Dead End kids?

Bob George
St. Louis, Missouri

• For a big surprise, turn to page 42. You'll find out that the film that you have seen starred the EAST SIDE KIDS not the "West Side Kids." For all the complete info on the KIDS' groups read our special HUNTZ HALL feature.

Please write a story on the DEAD END KIDS. I enjoy them so much on Saturday at 3:30 in the New York area.

I am especially interested in Huntz Hall and Bobby Jordan. I would appreciate your doing a story on them and printing a picture of them as they look today.

Jane Richards
Brooklyn, New York

• First of all, to correct a false impression, the films you have been seeing are not with the DEAD END KIDS. WNEW-TV in the New York City area has been running the EAST SIDE KIDS series. To find out which series is which and see photos old & new of your favorites, turn to page 42 for HUNTZ HALL and his story.

KERMIT and KEN

I am 18 now and have grown up in the television era. My greatest thrills were pro-

vided up until 1959, when as television "improved" (as they say) Westerns and serials rapidly became defunct. In New York, where I live, we pick up the seven New York stations and four from Connecticut and Philadelphia. Our TV screen used to be fabulously blackened with FLASH GORDON, DON WINSLOW, BUCK ROGERS, ACE DRUMMOND, JACK MULHALL, JOHN KING, DENNIS MOORE, DON BARRY, BOB LIVINGSTON, LASH LARUE and JOHNNY MACK BROWN, just to mention a few. I always stay home now, when frequently an old Western is shown; that is, a major Western with many of the character actor gents.

Just a few weeks ago, I saw MARS ATTACKS THE WORLD (movie title of FLASH GORDON'S TRIP TO MARS) and ISLE OF THE DEAD with Boris Karloff, at a drive-in theatre. It was

with your article on actor Kermit Maynard. He has always been a great favorite of mine. In the 1930's he co-starred with his brother Ken in a great Western. Could you tell me the name of it?

You have a great publication to be proud of—keep up the good work.

Stevan Dick
Queens, New York

• Without a doubt the Maynard epic you are thinking of is the World-Wide production of DRUM TAPS. It is the only film to prominently feature Ken & Kermit together and presented here is a very rare still from same.

STI'S RADIO STAR

I would like to say that I recently discovered your interesting magazine, SCREEN THRILLS ILLUSTRATED, and enjoy it immensely because it certainly brings back fond memories of this person's childhood days. With the fantastic flood of magazines in stores today, I hope that you'll be able to keep your publication rolling along for a long time to come.

I have been talking about SCREEN THRILLS and using excerpts from articles on my show, THE ROSE RECORD ROOM. Our listener potential is 284,000 homes, covering 11 counties in Arizona. Along these lines, I have been making references to the good old days and "do you remember" BILLY BATSON, SPY SMASHER, CAPTAIN MARVEL, NYDKA and THE SHADOW etc. utilizing quotes from SCREEN THRILLS to lend a proper air of authority. I have enclosed a photo of myself on the air with STI. Keep up the tremendous work and may 1963 be a most happy and prosperous new year for you.

Bill Rose
KTAR Radio
Phoenix, Arizona

• It makes us happy to know that we have awakened fond thoughts of yesterday's great film favorites.

• Keep reading STI and keep writing to: Cliff Hanger, SCREEN THRILLS ILLUSTRATED, 1426 E. Washington Lane, Philadelphia 38, Pa.



The brothers Maynard

great! I sat through the double feature all night.

I was particularly overjoyed and surprised



Bill Rose on the air with STI

RETURN OF THE HILLBILLIES

The Beverly Hillbillies, CBS-TV's big hit show, each week revives a brand of comedy almost as old as the motion picture itself. Completely new to those unfamiliar with this type of humor, even the name "Beverly Hillbillies" has been used before.



ENTERTAINMENT in its purest form should spell relaxation and freedom from one's cares and worries. Too many of today's books, plays, movies and television shows are built around problems so severe that few realize them in real life. The escape medium that movies used to be, served an important purpose. The tensions in everyday life and international relations were forgotten and in their place fantastic situations were unfolded. The great musicals, comedies, serials, adventure films and such were a wonder to behold—the public loved them. This era has passed and few modern film & TV producers have dared to attempt this sort of entertainment, lest they be severely criticized. Throwing all worries to the wind, producer Paul Henning created TV's BEVERLY HILLBILLIES, a surprise hit if there ever was one. Its wild, slapstick comedy is unlike anything else on the airwaves. Condemned by some critics as lowgrade *soaps* and *fare*, the show has proven to be pure and honest comedy for the millions who desire it. There's no reason why it shouldn't be funny and acceptable too, after all the "Hillbilly" trend has visited us many times in the past, proving successful on most of its visits.

The basic humor in "hillbilly" or "rural" comedies is the use of fantastic exaggeration concerning *real* situations. To sum it up: a distorted city dweller's view of the country dweller. The extreme example is of

course the slapstick hillbilly comedy, which THE BEVERLY HILLBILLIES typifies. Back in 1914 Mack Sennett made TILLIE'S PUNCTURED ROMANCE, a feature length comedy which was designed as a starring vehicle for Marie Dressler. In the film the villain was played by none other than a young Charlie Chaplin. Basic elements of the production revolved around country girl Marie and her problems in the big city. To a great degree elements of hillbilly comedy were present in the film. It is unlikely that this was the first use of this type of comedy, thus dating movie hillbillies back to the motion picture's earliest years. Throughout the era of silent pictures an infinite variety of sight comedies were made. Many of them, both features and shorts, revolved around rural vs. big city situations—the hillbillies had arrived.

singing success

With the advent of radio and talking pictures, a new side of country entertainment was revealed. The songs of the mountains, farmlands and prairies were now being heard and taken into the hearts of millions. A new type of audio comedy was now pouring out from radios and theatres all over the country (and other parts of the world too). Records were recorded and sold by the carload, the public now had new favorites. Country & Western music performers, whose appearances were

previously limited to vaudeville tours of rural areas, were now rapidly becoming international favorites. A new type of entertainment appeared on the scene. In this way folk music became an important ingredient in relation to hillbilly comedy.

Radio and the stage brought the fabulous Judy Canova to the attention of Hollywood. Appearing in GOING HIGHBROW with Guy Kibbee for Warners in 1935, Judy instantly communicated with the audience. Dorothy Lamour's 1937 THRILL OF A LIFETIME for Paramount, not only featured Judy, but her brother Zeke and sister Anne. The publicity read: *HILLBILLIES IN HOLLYWOOD*—The mad Canovas, Judy, Anne and Zeke captivate Paramount picture makers with their songs of the Florida back country in *THRILL OF A LIFETIME*.

queen in jeans

Judy was popular, and Republic Pictures, quick to notice this, signed her to star in some of their "comedies with music." True to the classic hillbilly format, Judy's films were great because she made them that way: SCATTERBRAIN (1940) saw our country girl discovered by Hollywood, accidentally; SIS HOPKINS (1941) proved a worthy screen adaptation of the famed stage play, with Judy in the lead; PUDDIN' HEAD (1941) revolved around another accidental success story—this time Judy became a hit on radio; SLEEPYTIME GAL (1942) took our female hillbilly out of the kitchen and into the recording business; JOAN OF OZARK (1942) provided a wartime spy background and a new national heroine; CHATTERBOX (1943) proved one of Judy's best films—teamed with Joe E. Brown (who was also in JOAN OF OZARK), Miss C. made a hero out of him despite himself; and SLEEPY LAGOON (1943) a farce in which the girl mayor cleans up the town's lawless element—Dennis Day was also on hand to aid in the complications. All in all Judy Canova was as much the sensation of the day, when these films were made, as THE BEVERLY HILLBILLIES are today.

Judy appeared at Columbia, then returned to Republic where her innumerable fans thrilled to: HONEYCHILE (1951), OKLAHOMA ANNIE (1952), WAC FROM WALLA WALLA (1952), UNTAMED HEIRESS (1954), CAROLINA CANNONBALL (1955) and LAY THAT RIFLE DOWN (1955). Proving popular on TV in recent years, Judy is one of the unique sensations in the world of show business.

weavers loom big

Quite a few other films featured stories and personalities directly related to hillbilly comedy. Composer-country music singer Pinky Tomlin

Wallace Beery in OLD HUTCH and Percy Kilbride in THE EGG AND I proved that city slickers were no match for their "country cousins."



demonstrated a restrained rural comedy technique when he entered the movies. ("The Object of My Affection" was one of his many songs that brought him national popularity.) In 1936-37 producer Maurice Conn starred Pinky in four singing comedies—*WITH LOVE AND KISSES*, *SING WHILE YOU'RE ABLE*, *THANKS FOR LISTENING* and *SWING IT PROFESSOR*. Playing the role of "Dr." Homer Tompkins P.L. (Professional Listener) in *THANKS FOR LISTENING*, Pinky serenaded his patients as he soothed their nerves. A good singer with a warm personality, he also adapted very well to the comedy scenes in his films. Pinky Tomlin is a good example of the singing personality who made the switch to "hillbilly-type" comedies with ease. In 1938 he was featured in *DOWN IN "ARKANSAW"*, the film that launched perhaps the most famous hillbilly group in motion pictures—*The Weavers*.

Billed as "The Weaver Brothers and Elviry", the group was well established on stage and radio when they entered motion pictures. Consisting of Leon "Abner" Weaver plus brother Frank "Cleeno" Weaver and his wife Elviry, the group was an instant hit when featured in the movies. Warners' hillbilly comedy *SWING YOUR LADY* (1938) with Humphrey Bogart gave them a big boost and then Republic featured them in *DOWN IN "ARKANSAW"* (1938), which started their cycle rolling. Each of their films was shot with leading casts, top production values and excellent directors. Of all the "hillbilly" groups in the history of the entertainment industry, The Weavers are the closest to what might be considered the model from which the current "Beverly Hillbillies" are patterned. Their films rightfully deserve the term classics, as they were unique in their day or any day. Those millions who have seen the Weaver Brothers and Elviry on the screen can never forget: *JEEPERS CREEPERS* (1939), *IN OLD MISSOURI* (1940), *GRAND OLE OPRY* (1940), *FRIENDLY NEIGHBORS* (1940), *ARKANSAS JUDGE* (1941), *MOUNTAIN MOONLIGHT* (1941), *TUXEDO JUNCTION* (1941), *SHEPHERD OF THE OZARKS* (1942), *THE OLD HOMESTEAD* (1942) and *MOUNTAIN RHYTHM* (1943). A perfect blending of comedy, music and drama, the Weaver films will never be equalled.

all join in

Down through the years rural or hillbilly comedy has played quite an important part in the development of the movies and the entertainment industry in general. Quite a bit of footage has been devoted to: *LUM 'N' ABNER*, *Bob Burns, SCATTERGOOD BAINES* (Guy Kibbee), *Andy Griffith*, *Wallace Beery*, *MA*



Elly May (Donna Douglas) became the football heroine of *THE BEVERLY HILLBILLIES* as she scored two touchdowns in her new "ball gown."

Judy Canova, "Queen of the Hillbilly Screen," as she was romanced by Eddie Foy, Jr. in Republic's 1951 production of *HONEYCHILE* in Technicolor.





Judy Conovo, Director George Archeinboud, sister Anne Conovo and brother Zeke in a rare candid shot from Paramount's *THRILL OF A LIFETIME*.



A SCREEN THRILLS ILLUSTRATED EXCLUSIVE: The "original" BEVERLY HILLBILLIES as they appeared in Edward Finney's 1938 production of *ROLLIN' PLAINS*. This photo was enlarged from the original motion picture film!

Hillbilly Arthur Hunnicutt invaded the Army when he tangled with Sergeant Ames (Joe Sawyer) in Hol Roach's 1943 *FALL IN*.



AND PA KETTLE (Marjorie Main & Percy Kilbride) and others. In addition, hillbillies have invaded other types of films mixing mayhem with such city slickers as Abbott & Costello (*COMIN' ROUND THE MOUNTAIN*—Universal 1951) and "Bowery Boys" Huntz Hall & Leo Gorcey (*FEUDIN' FOOLS*—Monogram 1952). Yes, corn has always turned into corn when exploited in the correct manner. Actually, the Western movie, first cousin to the hillbilly film has utilized performers in starring roles who might have followed the path of the Weavers if not for a change in the course of their careers. Such personalities as: Gene Autry, Roy Rogers, Max Terhune, Britt Wood, Tex Ritter and Eddie Dean all share a similar country music performing background. Somewhere in their careers each experienced a change of events which directed them into Westerns, or so it seems. Currently Eddie Dean has become a "regular" on TV's *BEVERLY HILLBILLIES* (he plays Police officer "Eddie Dean") which certainly proves something. Apparently, without a horse a singing cowboy is a hillbilly, or is he?

"Original" Beverly Hillbillies

A little known fact, is the existence of a popular country-Western singing group known as the *BEVERLY HILLBILLIES* back in the 1930's. Top performers of that day, they were also featured in such movies as *MEET THE BOY FRIEND* with David Carlyle (Republic 1937) and *ROLLIN' PLAINS* with Tex Ritter (Edward Finney Prods.—Grand National 1938). Still active today, Elton Britt and former leader Zeke Manners are leading recording artists for ABC-Paramount (i.e. *THE WANDERING COWBOY*). Their current publicity speaks about the old days:

About this time, popular musical history was being made on the Pacific Coast—The Beverly Hillbillies, headed by Glen Rice and Zeke Manners had become the sensation of Movieland. Broadcasting from KMPK in Beverly Hills, the group had attracted so much attention that Zeke and Glen flew to Arkansas, up into the Ozarks, on a hunt for more ideas and talent. . . . Upon Elton's arrival in California, he was an immediate sensation. The Beverly Hillbillies broke all existing records at Grauman's Chinese Theatre, the Pantages and the Palace in Los Angeles, where they were held over for an unprecedented six weeks.

reining royalty

With the start of CBS-TV's BEVERLY HILLBILLIES show the past has become the present. Although rural comedy has been present on other TV shows (i.e. THE REAL McCOYS with Walter Brennan), the BEVERLY HILLBILLIES is the first current TV series to return to the many type of entertainment that the movies used to provide. Choosing his cast carefully, producer Paul Henning selected four talented performers as his stars. As "Jed", leader of the Clampett clan, a man who has made his mark on show business as a comedian, actor, songwriter, singer and dancer—Buddy Ebsen. Born Christian Ebsen, Jr. in Belleville, Illinois, Buddy's first big hit was in the 1932 musical revue, FLYING COLORS. Although famous in recent years as the co-star with Fess Parker, in Disney's DAVY CROCKETT series he has been featured in quite a few motion pictures: CAPTAIN JANUARY, GIRL OF THE GOLDEN WEST, BREAKFAST AT TIFFANY'S and THE INTERNES show the variety of his talents.

Irene Ryan, a veteran of almost every entertaining medium stars each week as "Grannie". Featured with her late husband, Tim, the two were prominent in radio (THE TIM AND IRENE RYAN SHOW), motion pictures (as "Tim and Irene" in Educational Pictures' short subjects), etc. In recent years Irene Ryan has appeared in numerous films & TV shows: THE DENNIS DAY SHOW, COMEDY HOUR, MAKE ROOM FOR DADDY and BRINGING UP BUDDY.

Comparative newcomers to show business, Donna Douglas ("Eilly May") and Max Baer ("Big Jethro") still have quite an impressive list of credits between them. Donna has been in films: CAREER, LIL ABNER, LOVER COME BACK and on TV: THE TWILIGHT ZONE, THE UNTOUCHABLES, DR. KILDARE and 77 SUNSET STRIP, proving quite an attractive eyeful in anything she does. Max Baer entered show business with an athletic background and has also been prominent on TV: 77 SUNSET STRIP, MAVERICK, HAWAIIAN EYE, FOLLOW THE SUN and THE ROARING 20's. When you add them all up you get total enjoyment for the $\frac{1}{2}$ hour they're on every week. A trend without end, THE BEVERLY HILLBILLIES and their kind will live on to entertain forever.

END

Pinky Tamlin, one of the talented singers who made the transition to a type of hillbilly-comedian on screen, in Maurice Conn's production of SING WHILE YOU'RE ABLE.



An original theatre display card from Republic's TUXEDO JUNCTION. On the left, Elvire, Cicero and Abner Weaver give Frankie Darro and Sally Payne the benefit of their homespun philosophy.



Mack Sennett, guiding light of many an early "country comedy," as he appeared on screen himself in a rural characterization.





BATMAN and ROBIN

PART 2

The amazing crime-fighting duo is back in theatres by popular demand! Now let's look at the reasons for their screen success. . . .

COLUMBIA'S two 15-chapter serials proved so popular at the nation's boxoffices that both have since been reissued, the first film now being exhibited for the third time! This original chapter play, BATMAN, first released in 1943, was revived in 1954 and is currently making the rounds of theatres again. The 1949 NEW ADVENTURES OF BATMAN AND ROBIN was brought forth for the second time in 1957 and may soon get the third run that BATMAN is enjoying.

Many factors are responsible for the continuing success of these episodes. The comic books still get wide circulation among fans and every few years there is a new generation of youthful admirers who have not seen the flesh-and-blood counterparts of their heroes. Also contributing is the fact that the production of new serials has been completely abandoned by Hollywood's studios. The recent drop in theatre attend-

ance, coupled with a tremendous rise in the cost of filming, resulted in the death of two once-thriving forms of entertainment—the "B" Western or "series" film and the chapter play, TV's own type of half-hour "series" film has tried. But, for dyed-in-the-wool action fans, never quite succeeded in filling this gap in the "matinee market."

There are many popular actors and behind-the-camera personalities involved in the making of these films, too. BATMAN featured the upcoming Lewis Wilson, an ex-Broadway actor, in the title role and Robin was played by Douglas Croft, a youthful thespian who had specialized in enacting the younger edition of such famous stars as James Cagney in YANKEE DOODLE DANDY, Gary Cooper in PRIDE OF THE YANKEES and Glenn Ford in FLIGHT LIEUTENANT. J. Carroll Naish who brought to screen life the maniacal Doctor Daks, has enjoyed

world-wide fame and is particularly known for the fact that he, although of Irish descent, has portrayed characters depicting so many different nationalities on the screen.

Robert Lowery, the star of NEW ADVENTURES OF BATMAN AND ROBIN, has had a long and rewarding career in action and adventure films and is currently to be seen in the recent release YOUNG GUNS OF TEXAS. Lowery's "Robin", Johnny Duncan, was prominent in some of Monogram's "East Side Kids" productions. Lyle Talbot (Police Commissioner Gordon) was one of the early talkies' most active leading men before switching to character parts. Jane Adams (Vicki Vale) was seen in many Universal features including HOUSE OF DRACULA and some Kirby Grant Westerns in which she was billed as "Poni" Adams.

Spencer Gordon Bennet, the director of NEW ADVENTURES, was more than qualified for the task.



Coming to the rescue of zombie-ized Martin Warren (Gus Glossmire) and Lindo (Shirley Patterson), Batman and Robin (Lewis Wilson and Douglas Croft) made a neat package of Dr. Doko (J. Carroll Noland).

Former matinee idol Lyle Talbot as Police Commissioner Gordon sends out a call for help from Batman and Robin.



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This veteran of the motion pictures specialized in the cliff hanger and directed more than 80 of them during his long career. A former actor-stuntman, he megged his first serial in 1925 and his last in 1956. This was Columbia's *BLAZING THE OVERLAND TRAIL* starring Lee Roberts and Dennis Moore, which also, as of this date, remains the last motion picture serial ever made in this country. It is doubtful if there will ever be another.

An interesting procedure in itself is the marketing or promoting of a feature or serial to the movie-going public. Outside of people in the industry only the most avid film collectors and historians see the "pressbooks" prepared for motion pictures. Some of these are very elaborate and contain ideas on how theatre managers should conduct their local campaigns to "sell the picture."

Included in the BATMAN pressbook are the usual reproductions of the various "ad cuts" available for insertion in the local paper, ideas for contests plugging the movie and suggestions for street ballyhoo.

"Send out a bally man wearing a Batman costume. . . . Have him distribute heralds wherever youngsters congregate—school areas, soda fountains, playgrounds, athletic fields, etc. Signs on his back and chest might also carry the message of your serial playdate." Local exhibits are also urged to promote "Batman Sundae" at soda fountains, award "Batman Trophies" to deserving community-minded youths and form "Batman Clubs" complete with membership cards. And for small town newspapers without staff movie critics, "prepared reviews" are supplied, leaving blank spaces for filling in the name of theatre and playdate. The following is an interesting example culled from the pressbook on NEW ADVENTURES OF BATMAN AND ROBIN:

"The incomparable Batman and Robin, the boy wonder, are back on

Youthful veteran Bob Lowery—
Batman No. 2—unmasked!



the . . . Theatre screen in one of the most exciting chapter plays in recent years. "New Adventures of Batman and Robin," Columbia Pictures' super-serial with Robert Lowery and John Duncan featured in the title roles, is centered about a government research plant working on a "remote control machine," capable of stopping instantly all rail, automobile or plane traffic.

It is the theft of this machine by a masked, mysterious figure known as the Wizard which precipitates the breathless "New Adventures of Batman and Robin." These sensational crimefighters are called in to help recover the weapon, and to smash the nefarious gang seeking to rule the area.

The first chapter of "New Adventures of Batman and Robin", which is scheduled for . . . Theatres showing every . . . thereafter, ends suspensefully with Batman and Robin in an airplane which is set afire and exploded via the Wizard's stolen "remote control machine."

In addition to Lowery and Dun-



ON THE WELL-KNOWN BATMAN COMIC MAGAZINE FEATURE
APPEARING IN "DETECTIVE COMICS" AND "BATMAN" AND OTHER
Robert LOWERY John DUNCAN June ADAMS Lyn TALBOT Ralph GRAVES
Music by GEORGE KLEINER, JOSEPH PIPER and RONALD COOK
Directed by CLARK DUNNE Produced by STAN KAYZMAN

A reproduction of the exciting "Six-Sheet" poster prepared for the
1949 chapter play. © 1949 National Periodical Publications, Inc.

NEW ADVENTURES OF BATMAN AND ROBIN pitted the famous pair against the hooded "Wizard" who had stolen a "remote control machine."





© 1963 National Periodical Publications, Inc.

The Wizard and his henchmen have Vicki Vale (Jane Adams) in their clutches. Will she be rescued in time?

Batman (Bob Lowery) surveys the situation and outlines a plan of attack to Robin (Johnny Duncan). © 1963 National Periodical Publications, Inc.



can, both of whom seem to be unusually well cast in their tasking roles, "New Adventures of Batman and Robin" includes among its cast such players as Jane Adams, Lyle Talbot and Ralph Graves.

Spencer Bennet directed the chapter play from the screen play by George H. Plympton, Joseph F. Poland and Royal K. Cole. The serial is based upon the well-known Batman comic magazine feature appearing in "Detective Comics" and "Batman" magazine. Sam Katzman produced.

We have received many letters from readers in different parts of the country stating that STT's first Batman article was the perfect companion to a local showing of the movie serial. So, if the theatre nearest you hasn't yet booked it, or perhaps the manager doesn't know that it's available, speak to him about it. Clamor for it and show him these popular articles. For he will do great business and you'll have the time of your life as you thrill for the first, or second, or third time to the amazing screen adventures of mighty Batman and Robin, the boy wonder!

END

DANGEROUS DOCTOR



Milburn Stone, TV's kindly Doc Adams, has proven the scourge of innumerable movie villains and heroes alike in his more than 25 years on the screen.

YOUR FAVORITE COMIC STRIP IS IN THE MOVIES NOW--!



TAILSPIN TOMMY! BETTY LOU! SKEETER!

Meet your friends of the "funnies" face to face
...in a swell, entertaining hour of laughs and
thrills! You'll grin and love every minute of it!

MONOGRAM PICTURES PRESENTS

TAILSPIN TOMMY "MYSTERY PLANE"

JOHN TRENT
MARJORIE REYNOLDS
MILBURN STONE

Produced by
PAUL MALEVORN
George Wagner
Screenplay by Paul Schatz
and Joseph West
Original story by Hal Forrest

TO today's younger television audience Milburn Stone is known only as the affable country doctor on CBS-TV's *GUNSMOKE*. To countless others however, he is a two-fisted he-man who has battled through many of Hollywood's more rugged action epics. A popular hero in starring roles, Mil has also put his great dramatic talent to use in quite a few sinister characterizations. Serial star, G-Man, comic strip hero, wild animal trainer and larcenous mastermind: these are but a few of the movie faces of Milburn Stone.

Born in Burton, Kansas on July 5, 1904, Mil entered a show business oriented family, as Broadway star Fred Stone was a cousin. Attending elementary and high school in Kansas, Milburn's scholastic achievements won him a Congressional appointment to the U.S. Naval Academy at Annapolis. A wonderful turn of events, but not for our young hero, who had decided to become an actor. Joining the Helen B. Ross stock company, Mil started on his journey to fame as he toured the midwest. The months rolled by and new theatre groups were the order of the day—Alien-Names Players, Harold English Players and the Wallace Bruce Company. Proving his versatility, Milburn hit the vaudeville stage and wowed audiences as a song and dance man.

The next step was inevitable—the bright lights of Broadway. Here Milburn Stone hit it big in Sinclair Lewis' *THE JAYHAWKER* and other dramatic vehicles. Then an illness in the family forced a trip to California's sunny climate upon Mil. Hollywood, "City of the Stars", a place just loaded with aspiring actors, was no town to find work in during the tough depression days of the mid 1930's. However, talent has a way of shining through and the producers saw a filmic future for Mil. *THE MILKY WAY* with Harold Lloyd (Paramount 1935), *THE PRINCESS COMES ACROSS* with Carole Lombard (Paramount 1936) and *CHINA CLIPPER* with Humphrey Bogart (Warners 1936) were the type of top productions that Milburn started out in.

In 1936 Republic Pictures lensed *THE THREE MESQUITEERS*, first of their famed series, and starred Bob Livingston, Ray Corrigan and Syd Saylor in the lead roles. Casting Milburn Stone in a strong featured role, as a pal of the Mesquiteers, Republic pointed this actor in the direction of action and adventure films. As it turned out this was the right direction, and the public went big for Mil who became a full star the next year. Law and order triumphed as Monogram put him in the hero's spotlight in *FEDERAL BULLETS* (1937). Placing Stone in key roles, Monogram Pictures' executives were very happy with his performances in: *THE THIRTEENTH MAN* with Weldon Heyburn, *ATLANTIC FLIGHT* with Dick Merrill and *BLAZING BARRIERS* with Frank "Junior" Coughlan & Jack Randall (all 1937 productions). 1938 saw Mil star in Monogram's *PORT OF MISSING GIRLS* with Harry Carey (a close friend of his) and Judith Allen, while he was featured in Universal's *SINNERS IN PARADISE* with Bruce Cabot and Warners' *CRIME SCHOOL* with Humphrey Bogart and the Dead End Kids. Among his other chores that year, he started down the trail of villainy in Columbia's *CALIFORNIA FRONTIER* as he menaced Western star Buck Jones.

WITH the new year of 1939, Monogram again called Mil to action. Producer Paul Malvern was preparing a series of six "Tailspin Tommy" feature films and needed someone to play the part of "Skeeter", one of the leads in the series. In this new adaptation of Hal Forrest's famed comic strip, John Trent was "Tailspin Tommy" and Marjorie Reynolds played "Betty Lou". After seeing some footage of Milburn Stone in action, Forrest agreed with Monogram executives that he was the perfect choice to portray the happy go lucky

This original newspaper ad is from the first of Monogram's 1939 "Tailspin Tommy" series. Milburn Stone played "Skeeter" in these adaptations of the Hal Forrest comic strip.

"Skeeter". The cameras rolled and **MYSTERY PLANE** got the series off to a good start. **STUNT PILOT, SKY PATROL** and **DANGER FLIGHT** followed, and although the films received excellent reviews, the series was cancelled after only these four pictures.

Needless to say, this didn't disrupt Milburn's career in the least. January 1940 viewed the release of Monogram's **CHASING TROUBLE** which co-starred Mill and popular young adventurer Frankie Darro. Our hero then slugged it out in: **ENEMY AGENT** with Richard Cromwell and **FRAMED** with Frank Albertson (Universal 1940), **COLORADO** with Roy Rogers (Republic 1940) and **THE GREAT PLANE ROBBERY** with Jack Holt (Columbia 1940). Republic, delighted with the Stone style of action, signed him for three more two-fisted roles in 1941—**PHANTOM COWBOY** & **DEATH VALLEY OUTLAWS** with Don "Red" Barry and **THE GREAT TRAIN ROBBERY**. This action saga of the rails starred Bob Steele as a railroad detective. Milburn played his racketeer brother and to this day is still quite proud of the fight he and Bob realistically staged in that film. **REAP THE WILD WIND** with John Wayne (Paramount 1942), **SHERLOCK HOLMES FACES DEATH** with Basil Rathbone (Universal 1943) and **GUNG HO!** with Randolph Scott (Universal 1943) added to Milburn's already impressive list of screen credits.

Signed to an exclusive contract by Universal Pictures, Mill was chosen to play the hero in 1943's **CAPTIVE WILD WOMAN**. An interesting sidelight to this production concerned the use of animal training stock footage from the 1933 **BIG CAGE**, which starred Clyde Beatty. New closeup footage of Milburn (as a performing animal trainer) was shot and matched the old footage very well, due to the similarity in appearance between Stone and Beatty.

WITH Milburn under contract to Universal, he appeared in every conceivable type of film that they produced—Western, comedy, musical, drama, horror etc. Serials were no exception and 1944's **GREAT ALASKAN MYSTERY** starred Mill as hero Jim Hudson, protector of the "Peratron" ray machine. The film had an Alaskan setting and required the star to run, fight etc. in heavy cold weather outfits. Of course, these scenes were shot in near tropic California locations, a fact which downed Mill with a severe illness after only half the serial was completed. A robust athlete, this was one of the rare times he was struck this way. The producers suspended production until Milburn recovered, when the film could finally be completed. The next stop was 1945's **MASTER KEY** which again boasted the future doctor in a starring serial role. Another chapter play, **THE ROYAL MOUNTED RIDES AGAIN** (1945) featured Mill as the villain who did his best to prevent Mountie Bill Kennedy from riding again. In the end law and order triumphed as the script dictated.

As time progressed Milburn turned away from action films and exposed his dramatic talents in many fine productions. In 1948, two half hour TV shows he had done were re-edited and distributed by Film Classics as a feature film, **THE JUDGE**. With the advent of regular Wide Screen and Cinemascope, Mill prominently appeared in numerous multicolored productions—**THE LONG GRAY LINE** with Tyrone Power (Columbia 1955), **WHITE FEATHER** with Robert Wagner (20th Century Fox 1955), **SMOKE SIGNAL** with Dana Andrews (Universal 1955) and **THE PRIVATE WAR OF MAJOR BENSON** with Charlton Heston (Universal 1955) to name a few. Then **GUNSMOKE** came along and in the guise of Doc Adams, Mill hit the CBS-TV trail with James "Marshal Dillon" Arness.

TV doctor, vaudevillian, action star and skilled actor—all these are Milburn Stone, one of the "greats."



Villain Milburn holds hero Bill Kennedy at bay in Universal's 1945 serial, **THE ROYAL MOUNTED RIDES AGAIN**.



Hero Milburn aims "Peratron" ray machine with the aid of Ralph Morgan and Marjorie Weaver. (**THE GREAT ALASKAN MYSTERY**—1944 Universal serial)



Dropping this fag with a mighty right, Milburn Stone demonstrates his athletic prowess. (**THE GREAT ALASKAN MYSTERY**)

LAUREL & HARDY COMEDY'S GREATEST TEAM

In the history of motion picture comedy, above all other humor duos. Plain Stan and Ollie, as the world knows them, they have gladdened the hearts of untold millions. es a team that is head and shoulders

STAN LAUREL and Oliver Hardy represent more than movie comedians—they are a phenomenon. Today, L & H popularity is at an all-time high even though no new "live" films are being made. The death of Oliver Hardy on August 7, 1957 saddened the world and ended forever the chance of any more films. Throughout the 1930's (their last film, *ATOLL K.*, also known as

UTOPIA was released in 1939) hope and plans both fostered the thought of new L & H comedies. Today, Larry Harmon Studios of Hollywood has a Laurel & Hardy cartoon series in the works. In connection with this a Laurel & Hardy comic book, children's games and other bits of paraphernalia are currently being marketed. A new popularity has proven a little too late.

A mid-1950's article in *TV GUIDE* expressed the situation without pulling any punches. Entitled NO LAUGHING MATTER, the story depicted and told about a great team ready to make some new films, possibly for TV. Speaking about their popularity, Stan said, "It's been a long time since we were as popular as we were then five years. It's a little disturbing to see ourselves on TV now. We're being used to sell products we

"It was a staggering experience. Babe and I are both great television fans, and we've been planning to do something on TV. But we certainly never intended to start out on an unhearsed network show! . . . We made all the films on salary and royalties. We've never been paid for any of them. It's a little disturbing to see ourselves on TV now. We're being used to sell products we





An extremely rare photograph from the 1930 MGM production of *ROGUE SONG*. A film not generally seen in recent years, Stan and Ollie were called in to add the laughs to this feature which starred Lawrence Tibbett, who is shown with them here.

never heard of, and someone else is making all the money." Outside of the U.S.A. Laurel and Hardy films continue to be even more popular than they are here. L & H imitators have been grabbing up the profits, outside of the U.S., for many years. In addition, foreign countries have their own names for the real Stan and Ollie—Germany: DICK and DOOF, Spain: EL GORDO and EL FLACO, and Sweden: HELAN and HALVAN. With a market like this ready and waiting it is a tremendous loss to the world that some clever producer didn't harness the talents and energies of Laurel and Hardy for something new. In the TV GUIDE story, Stan Laurel commented on the plans they had in mind for TV: "We're definitely plan-

ning a TV show, though we don't want to talk about it yet. But it won't be like. We made a hit in the movies because our pace made slapstick funny. Instead of just hitting someone in the face with a pie, we slowed down and showed our reactions. Reactions make slapstick funny. For that you need film."

For all Laurel & Hardy fans there is a fabulous book on their film careers and backgrounds. A tremendous work by John McCabe, *MR. LAUREL AND MR. HARDY*, published by Doubleday, is the definitive work on Stan and Ollie. In it author McCabe establishes Stan Laurel's tremendous creative background. From childhood to the English music hall stage and motion pictures, Mr. L received the schooling and ex-

perience that was to back him up in directing the filmic career of Laurel & Hardy. Interesting incidents concerning the productions from a behind-the-scenes viewpoint plus a complete listing of all the L & H films make this a valuable item in anyone's home library.

Continued showings of their popular sound films on television, plus theatrical showings of their silent films in Robert Youngson's comedy compilations (i.e. *GOLDEN AGE OF COMEDY* and *WHEN COMEDY WAS KING*) have kept Stan and Ollie well exposed before the public.

THE fabulous Stan Laurel & Oliver Hardy, originally teamed in the era of silent movies, could well en-

tertain audiences in their sound films without need of elaborate dialogue. In fact, many of their "talkies" have little talk in them. However, as they made the transition to sound with such grace, their voices did become an integral part of their comedy. Stan Laurel's various illogical conclusions, to some of Oliver Hardy's plans, were skilled uses of jugged words. In return, Ollie would come up with a "profound" answer which of course complicated matters even more. Return to the days of laughter unlimited as you read some of their original lines, exactly as they spoke them in the L & H screen classics of yesteryear. Just imagine the voices of Stan & Ollie in action as you glance down the page.

In *THE LAUREL AND HARDY MURDER CASE* (1930), Oliver Hardy discovers the following notice in a newspaper and decides to quiz Stan about it: *Legal Notice! Will the Heirs to the \$3,000,000 estate of the late Ebenezer Laurel be at the Laurel Mansion, Dover Road, at 8 o'clock tonight for the reading of the will. Just listen to how they discussed this momentous situation thirty-three years ago—*

Stan: "Say, was your father and mother's name Laurel? Where were you born?"

Stan: "I don't know."

Ollie: "Fancy not knowing where you were born."

Stan: "Well I was too young to remember. How do I know where I was born?"

Ollie: "Did you once tell me that you had an uncle?"

Stan: "Why?"

Ollie: "Now we're getting some place. Is he living?"

Stan: "No. He fell through a trap door and broke his neck."

Ollie: "Was he building a house?"

Stan: "No. They were hanging him."

Ollie then shows the notice in the newspaper to Stan who replies: "Three million dollars! Is that as much as a thousand?"

Ollie: "Why man alive, it's twice as much."

Stan: "Gee Whizz! And is it all mine?"

Ollie: "If I can convince them that you're the heir, we'll be living in luxury the rest of our lives. Now you just leave everything to me." With these concluding words the pair leave for Laurel Mansion. Just as you'd guess in a "murder case", they arrive at the house at night, in the middle of a torrential thunderstorm. Ollie turns to Stan and comments: "What a beautiful home—and what luxury, and to think it's all ours." Stan: "What do you mean, ours? It's mine!"

Ollie: "There you are, just like all the rest of them. Sitting on top of the world and turning down your best pal, your benefactor. I might have known it. Well, goodbye and



These silent musicians starred in 1928's *YOU'RE DARN TOOTIN'*.

Getting into the strangest places, our convict friends awaited *THE SECOND HUNDRED YEARS* (1927).



A casual painter, Stan gets to the seat of the situation in *THE SECOND HUNDRED YEARS*.





Favorites of the regiment in **BONNIE SCOTLAND** (1935).

This photo demonstrates how in all Laurel and Hardy films, "something interesting was always going on."



good luck. Twas ever thus!"

Stan: "Oliver, are you really going?"

With this Ollie nods yes and Stan smiles. Ollie, thinking he was only kidding, walks back to where his friend is standing as the storm rages on outside. As he comes over to Stan, instead of an apology, Stan hands him an umbrella to take with him when he leaves.

These scenes are just as funny today as when they were originally released. A lasting approach to humor, the Laurel & Hardy contribution to entertainment can never be duplicated. In reality the man behind each of their pictures was Stan Laurel. Carefully planning all of their visual routines and gags, he actually was responsible for much of the direction of their films although other directors received the credit on screen.

In their feature film classic of 1937, **WAY OUT WEST**, Stan received screen credit. The full screen title reading "A Stan Laurel Production" left no doubt in the minds of many as to who deserved the accolades for the actual planning of the picture. One of their most hilarious features, the comedy in the film was mostly visual. However, their inimitable dialogue once again crept into the action.

They deliver a deed to a valuable mine to Sharon Lynne, who pretends to be "Mary Roberts". In reality, Rosina Lawrence is "Mary" and the boys go into action when they discover their error.

Stan: "You know what?"

Ollie: "What?"

Stan: "I think we've given that deed to the wrong woman. That's the first mistake we've made since that guy sold us the Brooklyn Bridge."

Ollie: "Buying that bridge was no mistake. That's going to be worth a lot of money to us someday."

Comedy without equal, the films of Laurel and Hardy represent a treasure for the ages. Like a great book, painting or sculpture, their films are valued works of art. Today, after about 50 years in show business, Stan Laurel still retains the fertile imagination that has given so much to society. Perhaps if we're lucky he might come out of retirement to contribute more creative humor to a world sadly in need of it. A guiding light behind the classics, today's top comedians constantly seek his advice. We wish the best to Mr. Laurel in health and good fortune, he has proven a good friend to all. **END**

SCREEN THRILLS ILLUSTRATED will return with more on Stan Laurel and Oliver Hardy in the future. We appreciate the many letters showing your great interest in these fabulous favorites and will endeavor to surprise you, our readers, with additional *L & H* material.

LAUREL & HARDY

STARRING IN 8mm HOME MOVIES



PAROON US: A super special treat for all Laurel and Hardy fans. Big feature length version is 5 reels long for 1 1/4 hours of laughs galore. L&H in jail once again with some of the toughest "screen eggs" ever boiled. See them match half-wits with the big brains of the big house in a production filmed on a spectacular scale. **BIG FIVE REEL 1 1/4 HOUR FEATURE** only \$24.95

DIRTY WORK: When Stan and Ollie are assigned the task of cleaning up a house, sheer mayhem results. A laugh loaded reel with a surprise ending that is not to be missed. Only \$4.95

THE HOOSEGOW: Jailbirds of a fauthor, our boys can't seem to get along with prison routine. So they crash out only to get in more trouble when they meet the Governor "socially." Only \$4.95

"THE HOOSEGOW"



"PAROON US"

Stan Laurel and Oliver Hardy, "Comedy's greatest team," entertain forever through the medium of the motion picture. Laugh for hours on end as you view Stan and Ollie in your own Home Movie comedy classics. Carefully selected, these are top quality films that feature some of the greatest laugh-a-minute scenes ever filmed. These are films that you'll never tire of—each time you run them they'll be as funny as the last time you saw them. All one reel subjects average 200 feet in length for approx. 15 minutes of side-splitting fun.

COUNTY HOSPITAL: Ollie goes to the hospital with a bad leg and of course Stan visits him. The visit proves a calamity and the pair decide to leave. See the wildest car ride on screen in their old jalopy. Only \$4.95

HOG WILD: Put Laurel and Hardy on the roof of a building and something just has to go wrong—Everything! Shear destruction as only this fabulous team can devise takes place high above the street below. Only \$4.95

THE BRATS: A screen comedy classic that should be in every film collection. Stan & Ollie play dual roles, as themselves and their "tiny" sons. Trick photography and huge sets make this one of the most amazing motion pictures ever filmed. Only \$4.95

CAPTAIN COMPANY

Dept. ST-5
BOX 6573
Philadelphia 38, Penna.

- I want **DIRTY WORK**. Enclosed is \$4.95 plus 25c handling
- I want **THE HOOSEGOW**. Enclosed is \$4.95 plus 25c handling
- I want **COUNTY HOSPITAL**. Enclosed is \$4.95 plus 25c handling
- I want **HOG WILD**. Enclosed is \$4.95 plus 25c handling
- I want **THE BRATS**. Enclosed is \$4.95 plus 25c handling
- I want **PARDON US** (full 1 1/4 hour film). Enclosed is \$24.95 plus 75c handling

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City..... Zone.....

State.....

FLASHBACKS

Recent years have shown the ranks of Hollywood's great all-time actors to be thinning rapidly and the past three months have certainly taken their toll. Eight of the Silver Screen's immortals are no longer with us but,

thanks to the motion picture, their great performances and personalities will always be seen. And here in SCREEN THRILLS ILLUSTRATED we will continue to provide stills and stories on these figures of the past.



THOMAS MITCHELL as the blear-eyed, whiskey-soaked "Doc Boone," passenger on John Ford's memorable STAGECOACH to Lordsburg. A classic film and a classic performance for which Mitchell received the Academy Award in 1939. This native of Elizabeth, New Jersey had originally entered the newspaper business and later switched to acting on the stage. His Hollywood career began in the mid-30's and proved to be a long and lasting one. It encompassed a wealth of wonderful characterizations in many outstanding films: LOST HORIZON, THE HURRICANE, TRADE WINDS, ONLY ANGELS HAVE WINGS, MR. SMITH GOES TO WASHINGTON, THE HUNCHBACK OF NOTRE DAME, GONE WITH THE WIND, SWISS FAMILY ROBINSON, THE LONG VOYAGE HOME, THE BLACK SWAN, THE OUTLAW, BATAAN, BUFFALO BILL, THE DARK MIRROR, SILVER RIVER, HIGH NOON and his last, POCKETFUL OF MIRACLES (1961). Tom died of cancer last December 17th at the age of 70 but the results of his acting genius will live on forever.



CHARLES LAUGHTON passed away December 16th at 63 years of age after a long and distinguished career on the stage and screen. He played all types of parts and all of them well. He was good, he was bad; lovable, despicable; humorous and tragic. But one performance overshadows all the rest—a 1935 role that he was to be associated with for the rest of his life. For who that has seen the original *MUTINY ON THE BOUNTY* can ever forget the intrepid Captain Bligh's voice as he calls to Clark Gable: "Mister Christian . . . come heah!" Charles himself came here, meaning America, in the thirties after he had already achieved a reputation in English films. His early

successes included *RUGGLES OF RED GAP*, *LES MISERABLES*, *REMBRANDT*, *THE BEACHCOMBER*, *JAMAICA INN* and *THE HUNCHBACK OF NOTRE DAME* and he was prominent more recently in *WITNESS FOR THE PROSECUTION*, *SPARTACUS* and *ADVISE AND CONSENT*. Of his many activities he was particularly proud of his series of successful stage 'readings' produced by Paul Gregory (*DON JUAN IN HELL*, *JOHN BROWN'S BODY* and *THE CAINE MUTINY COURT MARTIAL*) and of the only motion picture he directed, *THE NIGHT OF THE HUNTER* in 1955. He is survived by his wife of 33 years, actress Elsa Lanchester.



SYD SAYLOR's comic trademark was his bobbing Adam's-apple. This plus a breezy, likeable screen personality kept him busy over the years in hundreds of films. Barn Leo Sailor in Chicago on May 24, 1895, Syd entered pictures in the silent era and was featured or starred in many of the slapstick efforts of the day. In the talkies he graduated to the side-kick or character role and at same time or another he was paired with just about every Western and action star in Hollywood. He clowned opposite Clyde Beatty in *THE LOST JUNGLE* and Ken Maynard in *MYSTERY MOUNTAIN*, both early Mascot serials. Republic chose him for the part of Lullaby Joslin in *THE THREE MESQUITEERS*, their initial film in this series. He also played with Kermit Maynard in *CODE OF THE MOUNTED*, with John Wayne in *BORN TO THE WEST*, Buster Crabbe in *NEVADA*, Buck Jones in *WHEN A MAN SEES RED*, Tex Ritter in *HEADIN' FOR THE RIO GRANDE* and Johnny Mack Brown in *BRANDED A COWARD* to name but a few. And the mid-40's saw him siding with Bob Steele in a series of four films: *NAVAJO KID*, *SIX GUN MAN*, *AMBUSH TRAIL* and *THUNDER TOWN*. Following the demise of this type of program Western, Syd busied himself with many roles in other features and TV shows until he died of a heart attack on December 21st.

Big, genial MONTE BLUE, the robust leading man of the twenties and popular character actor of later years, died February 18th at the age of 73. This part Cherokee Indian performer started out as a stuntman on D. W. Griffith productions and later rose to the top ranks of film stardom at Warner Brothers. Silent epics such as *KISS ME AGAIN* (1925), *HOGAN'S ALLEY*, *ACROSS THE PACIFIC*, *SO THIS IS PARIS*, *WOLF'S CLOTHING* and the talkies *CONQUEST* (1929), *NO DEFENSE*, *TIGER ROSE*, *FROM HEADQUARTERS*, *SKIN DEEP*, *SHOW OF SHOWS*, *THOSE WHO DANCE*, *THE STOKER*, *THE LAST ROUNDUP*, *NEVADA*, *WANDERER OF THE WASTELAND* and *DESERT GOLD* (1936) and serials *GREAT ADVENTURES OF WILD BILL HICKOK* and *hawk OF THE WILDERNESS* (1938) served to keep Monte busy as well as countless other films over the years. Recently he had been working as an advance man for the Hamid-Marton Circus and was in Milwaukee on business when he suffered a coronary attack.





Death last January 21st brought to a close the career of another great clown of the silent screen. 70-year-old AL ST. JOHN had been a bright and busy star in the world of custard pies, bogey pants and Keystone Kops, of which he was once a member. To this ex-circus acrobat, stunts such as the flagpole gymnastics pictured alongside were a snap. This sequence from one of Al's silent comedies is included in a recent silent movie compilation entitled *THE DAYS OF THRILLS AND LAUGHTER*. When the audio type of comedy began to replace the visual, Al went along with the trend but never could quite shake himself completely loose from his Keystone bag of tricks. Specializing in Westerns, he built up a new following among the outdoor fans and developed the character of "Fuzzy Jones." He appeared alongside almost all the top sagebrush stars of his day: Bob Steele, John Wayne, Guinn "Big Boy" Williams, Rex Bell, Tom Tyler, Fred Scott, Tex Ritter, Don "Red" Barry, Buster Crabbe, George Houston, Bob Livingston; and in recent years made personal appearances throughout the country with his last co-star, Al "Losh" LoRue.





OLSEN AND JOHNSON, partners in undoubtedly the noisiest comedy team in show biz history, worked so well together that most members of an audience never knew which was which! (Before reading further, see if you know.) John "Ole" Olsen (tall and thin) and Harold "Chic" Johnson (short and fat) died within a year of each other—on January 26, 1963 at age 71 and February 26, 1962 age 65, respectively. The pair had worked together since their early years in vaudeville where they hit upon what was to be their own particular trademark—the "insult" brand of comedy. Their first Broadway smash, *HELLZAPOPPIN'* in 1938 was, an opening, severely panned by critics but Walter Winchell liked it and, through his popular column, plugged it into a hit. Running for over 1,400 performances, this exercise in lunacy was followed by others equally as zany—*SONS OF FUN*, *LAUGHING ROOM ONLY*, *FUNSAPOPPIN'* and *PARDON MY FRENCH*. Over the years the duo also made several movies including *OH, SAILOR BEHAVE* (1930), *FIFTY MILLION FRENCHMEN* (1931), *COUNTRY GENTLEMEN* (1936), *ALL OVER TOWN* (1937), *HELLZAPOPPIN'* (1941), *CRAZY HOUSE* (1943), *HOST CATCHERS* (1944) and *SEE MY LAWYER* (1945).

DICK POWELL, who died of cancer January 2nd at the age of 58, had two very distinct careers in the motion picture industry—both highly successful. As an actor, he first was signed by Warner Brothers after an apprenticeship in vaudeville. Cast first in *BLESSED EVENT* (1933) he followed up with lead parts in such classic filmusicals as *42nd STREET*, *GOLD DIGGERS OF 1933*-*S-7*, *FOOTLIGHT PARADE*, *WONDER BAR*, *FLIRTATION WALK*, *DAMES* and *THE SINGING MARINE*, becoming one of the screen's most eminent sang-and-dance men. By the mid-40's, however, he found that his juvenile appeal had begun to slip so in an abrupt change of casting, he managed to snare the role of Philip Marlowe, the hero of Raymond Chandler's hard-boiled detective novels, in RKO's 1945 production *MURDER, MY SWEET*. The success of this film gave him new life as an actor and a long succession of tough-guy roles ensued until the early 50's when he began a new career behind the cameras. While still occasionally appearing as an actor, it was as the producer of such theatrical features as *SPLIT SECOND* and *THE CONQUEROR* and as the guiding hand controlling the astronomical rise of Four Star Television Productions, that Powell achieved his greatest financial rewards.





JACK CARSON, pictured above with ex-wife Lolo Albright in a scene from Columbia's riotous *GOOD HUMOR MAN* (1950), was born October 27, 1910 in Canada but resided in the U.S. most of his life. His first taste of greasepaint occurred in college as a result of the urgings of his friend Dave Willock and they later formed a vaude oct together, hitting Hollywood in 1936. Jack appeared in such memorable hits as *STAND-IN*, *DESTRY RIDES AGAIN*, *THE BRIDE CAME C.O.D.*, *GENTLEMAN JIM*, *ARSENIC AND OLD LACE* and *MILDRED PIERCE* and made his big personal click in Warner's popular "TWO GUYS" series with long-time pal Dennis Morgan. Later film successes included

THE GROOM WORE SPURS, *RED GARTERS*, *A STAR IS BORN*, *PHFFFT!*, *BOTTOM OF THE BOTTLE*, *THE TATTERED DRESS*, *CAT ON A HOT TIN ROOF* and *RALLY 'ROUND THE FLAG, BOYS*. Though known basically as a comedian, Carson turned in many excellent performances as a dramatic actor in both films and TV. He was rehearsing a stage production of *CRITIC'S CHOICE* last August at the Grist Mill Theatre in Andover, New Jersey when he collapsed on stage and was forced to return to his home on the coast where he died January 2nd within a few hours after the death of his good friend Dick Powell, also a victim of cancer.

MAE WAS MENACED



Unaware of the Monster (Boris Karloff) behind her, Mae Clarke awaits her wedding to Frankenstein (Colin Clive). (FRANKENSTEIN—Universal 1931)

Mae and James Cagney in a rare scene from the 1933 Warner Brothers production—LADY KILLER.



Mae Clarke, frightened by Karloff and manhandled by Cagney, still shines as one of Hollywood's most versatile and durable actresses.

IF one were to look for an actress who had appeared in almost every conceivable film situation, without a doubt Mae Clarke would be the choice. Born in Philadelphia, she attended school in Atlantic City, keeping theatrical aspirations foremost in her mind.

A fortunate teenager, Mae received her big break on the stage in George White's *MANHATTAN MARY*. Vaudeville then called and our gal proved herself with song and dance. The sky was the limit! Demonstrating her dramatic abilities she gained rave reviews for her performance in Broadway's *THE NOOSE*. Right at this time, Fox Studios were conducting a talent search for a girl who could sing, dance and of course act. The year was 1928 and young Mae was chosen and signed to play opposite Lee Tracy in *BIG TIME*. She was the hit of Hollywood and followed up her first film with *NIX ON DAMES*, *THE DANCERS*, *MEN ON CALL* and *FALL GUY*.

In the Warner production of *PUBLIC ENEMY* (released in 1931), Mae received a grapefruit in the face from James Cagney in a scene that has become a classic movie moment. Launched into a successful screen career from this role, Cagney's manhandling of our heroine established the character he was to portray in numerous other pictures. That same year Universal cast Mae Clarke as Elizabeth, fiancee to monster creator Colin Clive in their original production of *FRANKENSTEIN*. A landmark in film history, this leading lady's reactions on screen conveyed the proper sense of terror to audiences of the day.

More than just a featured leading lady, Mae had risen to the full rank of star in every sense. She was in the big leagues and shared the starring spotlight in films with all the leading performers of that day: *THREE WISE GIRLS*—Jean Harlow (Columbia, 1932), *FAST WORKERS*—John Gilbert & Robert Armstrong (MGM 1933), *PAROLE GIRL*—Ralph Bellamy (Columbia 1933), *TURN BACK THE CLOCK*—Lee Tracy (MGM 1933), *PENTHOUSE*—Warner Baxter

(MGM 1933), LADY KILLER—James Cagney (Warners 1933), FLAMING GOLD—Bill Boyd & Pat O'Brien (RKO 1934), THIS SIDE OF HEAVEN—Lionel Barrymore (MGM 1934), NANA—Anna Sten (United Artists 1934), OPERATOR 13—Gary Cooper (MGM 1934), HITCH HIKE LADY—Alison Skipworth (Republic 1935) etc.

1936 saw the filming of one of the new Republic Pictures' first important productions—the Civil War drama HEARTS IN BONDAGE. Directed by Lew Ayres, Mae was costarred with James Dunn in this historical epic. Releasing his films through 20th Century Fox, producer Sol Lesser reunited Mae with Ralph Bellamy in WILD BRIAN KENT (1936). For this film Mae was told that she had to actually ride in an extremely rugged horse race—no doubles were to be used. Undaunted, our heroine practiced riding in New York's Central Park and astounded the director, cast and later, audiences with the rough riding sequences she performed. Shortly after, Mae and Jimmy Cagney were brought together again in Grand National's GREAT GUY. Proving successful for Grand National, the studio heads decided to star Mae in an extravagant musical production—HATS OFF. To play her romantic interest they chose a comparative unknown who had only one previous film role—John Payne.

Through the years the cameras have continued to roll as Mae Clarke has been starred with other top performers in such hits as: TROUBLE IN MOROCCO & OUTLAWS OF THE ORIENT—Jack Holt (Columbia 1937), FLYING TIGERS—John Wayne (Republic 1942), DAREDEVILS OF THE CLOUDS—Bob Livingston (Republic 1948), STREETS OF SAN FRANCISCO—Robert Armstrong (Republic 1949) etc. In 1949 Republic filmed something that many consider "the last great serial to be made," KING OF THE ROCKET MEN with Tris Coffin in the title role. Mae was chosen as his leading lady, a job which demanded physical stamina as well as acting ability. (A 1961 condensation, LOST PLANET AIRMEN was a feature version of this serial.)

More recently Mae has been prominently featured in NOT AS A STRANGER with Robert Mitchum (United Artists 1955), I DIED A THOUSAND TIMES with Jack Palance (Warners 1955), MOHAWK with Scott Brady (20th Century Fox 1956) etc. Her many fans have been more than satisfied by her numerous starring and guest star roles on prominent TV shows—MEDIC, CODE 3, PERRY MASON and THE LORETTA YOUNG SHOW to name a few.

Still projecting the same image and talent that she has demonstrated in her numerous starring films, Mae Clarke remains a performer par excellence!

END



A memorable screen team, Mae Clarke and James Cagney thrilled audiences in LADY KILLER.



A rugged heroine, Mae roughed it alongside "Rocket Man" Tris Coffin in Republic's serial classic of 1949—KING OF THE ROCKET MEN.



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An era past in time but not in memory—an era where the saddle-
sure, fast-gun, two-fisted heroes of yesterday still live and
ride again into blazing action across the wild frontier!



WILLIAM 'Hopalong Cassidy' BOYD



An extremely rare shot of the silent era Boyd from *HER MAN O' WAR*, a 1926 Producers Distributing Corporation release.

Hopalong goes into action against famous film villain Dick Curtis and proves once again that the men of the Bar 20 are invincible!



WILLIAM BOYD has had one of the movies' most amazing careers. Youthful admirers knew him as 'Hopalong Cassidy', the champion of law and order, but fans with more years and longer memories also know him as William Boyd, the star of many early productions. Born in Cambridge, Ohio, on June 5, 1896, Boyd came to Hollywood in 1919 where his striking appearance (his hair had become snow white at the age of 19) got him cast as an extra in *Curtis B. DeMille's WHEN WE CHANGE OUR WIFE*. The great producer-director was quick to see the possibilities in Boyd and was soon starring him in such films as *THE ROAD TO YESTERDAY* (1925), *THE VOLGA BOATMAN* (1926) and *KING OF KINGS* (1927).

Boyd's excellent voice stood him in good stead when sound came in and he continued making many features including *HIGH VOLTAGE* (1929), *THE PAINTED DESERT* (1931), *LUCKY DEVILS* (1933), *RACING LUCK* (1935), *FEDERAL AGENT*, *GO-GET-'EM HAINES*, and *BURNING GOLD* (1936).

In 1936 producer Harry "Pop" Sherman bought the services of Charles B. Mulford's "Hopalong Cassidy" stables and cast Boyd in his first feature. Offered the chance to star in the film, Boyd eagerly accepted. He did not accept the role handed him by Sherman, however. Instead of the clean-cut part of Buck Peters, the Bar 20 ranch foreman, Boyd insisted on playing the more colorful part of "Hopalong". (As written, Cassidy is a high-illiterate, tobacco-chewin', hard-drinkin', able-swearin' son of the Old West who got his nickname because of a limp.)

The completed film, released as *HOP-A-LONG CASSIDY* by Paramount in the summer of '37 showed just how much Boyd had retained of his cowboy ancestry, and the public responded—radied by a bullet wound! And this was dropped in the second film with an explanation that the wound had healed. This initial feature was later released under another title and is still known today as *HOPALONG CASSIDY ENTERS*.

Boyd's original screen partner was young Jimmy Ellison who created the role of Johnny Nelson and played him in eight films before relinquishing the spot to Russell Hayden in 1937. Hayden did not continue in the same role though, but appeared as "Lucky Jenkins". In 1941 he, too, bowed out in favor of better things and the juvenile role was successively played by Brad King, Jay Kirby, George Reeves, Jimmy Rogers and Rand Brooks.

The comedy relief was also handled by several different humorists, notably George Hayes who created the role of "Wimpy Halliday" in 1938 (he had previously appeared in the series in semi-villainous roles). Others providing laughs were Harvey Clark, Frank Darlen, Britt Wood and Andy Clyde who had the part of "California Carlson" from 1940-46.

There were 66 Cassidy features in all. Harry Sherman produced 64 of them; the first 41 released by Paramount and the balance through United Artists. The last of these was *FORTY THIEVES* in 1944. Following a two-year hiatus, Boyd himself grabbed up the producing reins and starred himself in an addi-

Honal 12 features also released through UA.

By 1948 Hoppy had just about played himself out theatrically so he and Boyd Through a far-seeing clause in Sherman's original 1935 contract whereby Mulford's publishers retained the TV rights, Boyd managed to gain control of all the films. Placing the first on TV in 1948, the Hopalong Cassidy popularity wave began to rise and continued to rise until it reached its crest in the early 50's, breaking over as rich a beach as Boyd could possibly have dreamed.

The Hoppy-craze extended everywhere. All kinds of merchandise from candy bars to bicycles was offered bearing his name; there were comic strips and books, radio shows, other fantastically successful personal appearances. And for stations who ran out of Hoppy features, Boyd produced a half-hour series especially for television.

Like all bubbles, this one finally burst, too, but not before one William Larson, "Pop" Boyd had to be a very wealthy individual. Now there are plans afoot to put the whole batch back on TV, for there are many pairs of little eyes and ears that have not yet experienced the thrills, danger and excitement generated when the men of the Bar 20 ride!

END

The original soddie pals of the Hopalong Cassidy series—William Boyd as "Hoppy" and Jimmy Ellison as "Johnny Nelson" in the 1935 Paramount release *BAR 20 RIDES AGAIN*.



THE HOPALONG CASSIDY FILMS

1935	HOPALONG CASSIDY (ENTERS) EAGLE'S BROOD, THE BAR 20 RIDES AGAIN	1938	PARTNERS OF THE PLAINS CASSIOP OF BAR 20 HEART OF ARIZONA BAR 20 JUSTICE PRICE OF THE WEST IN GLO MEXICO SUNSET TRAIL FRONTIERSMAN, THE TRAIL OUT	1941	DOOMED CARAVAN IN OLD COLORADO BORDER VIGILANTE PIRATES ON HORSEBACK WIDE OPEN TOWN OUTLAWS OF THE DESERT RIDERS OF THE TIMBERLINE SECRETS OF THE WASTELAND STICK TO YOUR GUNS TWILIGHT ON THE TRAIL	1944	TEXAS MASQUERADE LUMBERJACK MYSTERY MAN FORTY THIEVES
1936	CALL OF THE PRAIRIE THREE ON THE TRAIL HEART OF THE WEST HOPALONG CASSIDY RETURNS TRAIL OUT	1939	SILVER ON THE SAGE RENEGADE TRAIL RANGE WAR LAW OF THE PAMPAS	1942	UNDERCOVER MAN LOST CANYON	1946	FOOL'S GOLD UNEXPECTED GUEST DANGEROUS VENTURE HOPPY'S HOLIDAY MARAUDERS, THE
1937	BOROERLAND HILLS OF OLD WYOMING NORTH OF THE RIO GRANDE RUSTLER'S VALLEY HOPALONG RIDES AGAIN TEXAS TRAIL	1940	SANTA FE MARSHAL SHOWDOWN THE HIDDEN GOLD STAGECOACH WAR THREE MEN FROM TEXAS	1943	HOPPY SERVES A WRIT BORDER PATROL LEATHER BURNERS, THE COLT COMRADES BAR 20 FALSE COLDERS RIDERS OF THE DEADLINE	1948	SINISTER JOURNEY SILENT CONFLICT DEAD DON'T DREAM, THE FALSE PARADISE STRANGE GAMBLE BORROWED TROUBLE
1938	WIMPY HALLIDAY	1941	THE RUMBLE SKIRMISH THE RUMBLE SKIRMISH	1945	THE RUMBLE SKIRMISH THE RUMBLE SKIRMISH	1949	THE RUMBLE SKIRMISH THE RUMBLE SKIRMISH
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2042	THE RUMBLE SKIRMISH	2045	THE RUMBLE SKIRMISH	2049	THE RUMBLE SKIRMISH	2053	THE RUMBLE SKIRMISH

TEX RITTER



A fearless frontiersman, Tex catches up with villain Earl Dwire. (Edward Finney's 1937 Grand National production—*RIDERS OF THE ROCKIES*)

Tex holds back sidekicks Snub Pollard and Marace Murphy as he prepares for possible danger. (Edward Finney's 1938 Grand National production—*ROLLIN' PLAINS*)



THIS Country & Western music great still holds his claim to fame today as he did in the rip roarin' action movie days. Born Woodward Maurice Ritter on January 12, 1907 in Murvaul, Texas, he added the nickname of "Tex" himself when a 6'2" frame no longer suited his earlier handle. He graduated from the University of Texas and then went on to law school at Northwestern University. The spirit to entertain was in Tex, so he left for show business and appeared on Broadway in: *GREEN GROW THE LILACS* and *THE ROUNDUP*. Cornering rave notices, radio called to this singing favorite. *THE LONE STAR RANGERS*, *COWBOY TOM'S ROUNDUP*, *TEX RITTER'S CAMP-FIRE* and *DEATH VALLEY DAYS* were some of the shows he starred in.

Spotting Tex's exceptional abilities, producer Edward Finney signed him in 1936 to star in a series of Westerns for Grand National release. Finney put solid production value and good direction behind the films, many of which are remembered as classics. Tex sang himself into the ranks of the Motion Picture Herald's top ten Western stars in this 1936-8 series. (He was rated one of the top 10 for seven years!) The Grand National films were: *SONG OF THE ORINOCO*, *HEADIN' FOR THE RIO GRANDE*, *ARIZONA DAYS*, *ROBBIN' TEXAS*, *TRROUBLE IN TEXAS* (with Rita Hayworth), *HITTIN' THE TRAIL*, *SING COWBOY SING*, *RIDERS OF THE ROCKIES*, *MYSTERY OF THE HOODED HORSEMEN*, *TEX RIDES WITH THE BOY SCOUTS*, *FRONTIER TOWN*, *ROLLIN' PLAINS* and *THE UTAH TRAIL*. Obtaining better distribution through Monogram, producer Finney and star Tex continued to turn out first rate films from 1938-41. *WESTBOUND STAGE*, *RAINBOW OVER THE RANGE*, *ARIZONA FRONTIER* and *ROLL WAGONS ROLL* featured exceptional production values in the series.

Tex continued to ride high—1941: starred with Bill Elliot in a Columbia series. 1942: starred with Johnny Mack Brown and Fuzzy Knight in a Universal series. 1944: starred with Max Terhune in Columbia's *COWBOY CANTEEN* and starred with Dave O'Brien & Guy Wilkerson in PRC's "Texas Rangers" series. Tex's rendition of the *HIGH NOON* ballad in 1952's classic film won the song the Academy Award. More recently he has guest starred on *ZANE GREY THEATRE*, *SHOTGUN SLADE*, *THE REBEL* etc. and starred in Screen Gems' musical Western TV series *TEX RITTER'S RANCH PARTY* (1959). Currently a noted Capitol Records recording artist, Tex Ritter is a modern legend.

JACK RANDALL

A TALENTED performer and personable individual, Addison Randall was nicknamed "Jack" when he became a star of Western movies. His father, Edgar Randall was a famed Associated Press editor and Clarena, his mother is also known for her writing. Encouraged to enter show business by his brother, Bob Livingston, Jack arrived in New York where he became a Broadway stage manager. George S. Kaufman and Moss Hart noticed his dramatic ability and got him started on the stage. Some of his major roles were in: 1931's *RIDDLE ME THIS, AN AMERICAN TRAGEDY*, *THREE CORNERED MOON, FORSAKING ALL OTHERS* and *TRIP TO PRESSBURG*.

Returning to California, Jack was coached by his brother for a major studio screen test. Success followed shortly with an RKO contract (1935) and leading roles in their major productions: *HIS FAMILY TREE*, *ANOTHER FACE*, *TWO IN THE DARK*, *LOVE ON A BET*, *FOLLOW THE FLEET* (with Fred Astaire & Ginger Rogers) and others. With the release of these films audiences and producers took note of a new star. Monogram Pictures went big for Jack's baritone voice, acting talent and good looks. This led to their starring him in a series of musical Westerns which started with 1937's *RIDERS OF THE DAWN*. At this time his movie name was changed from Addison to "Jack". Proving a versatile, athletic Westerner, he blazed his way through 22 varied starring sage epics.

Memorable were: 1937's *RIDERS OF THE DAWN*, *STARS OVER ARIZONA* & *DANGER VALLEY*; 1938's *WHERE THE WEST BEGINS*, *LAND OF FIGHTING MEN*, *GUNSMOKE TRAIL*, *MAN'S COUNTRY*, *MEXICALI KID*, *GUN PACKER* & *WILD HORSE CANYON*; 1939's *DRIFTING WESTWARD*, *TRIGGER SMITH*, *ACROSS THE PLAINS*, *OKLAHOMA TERROR* & *OVERLAND MAIL* and 1940's *PIONEER DAYS*, *THE CHEYENNE KID*, *COVERED WAGON TRAILS*, *LAND OF THE SIX GUNS*, *THE KID FROM SANTA FE*, *RIDERS FROM NOWHERE* & *WILD HORSE RANGE*. With the outbreak of World War II, Jack wore himself out as he entertained the troops overseas for two years. His work for the military earned him the rank of Captain in the Flying Corps.

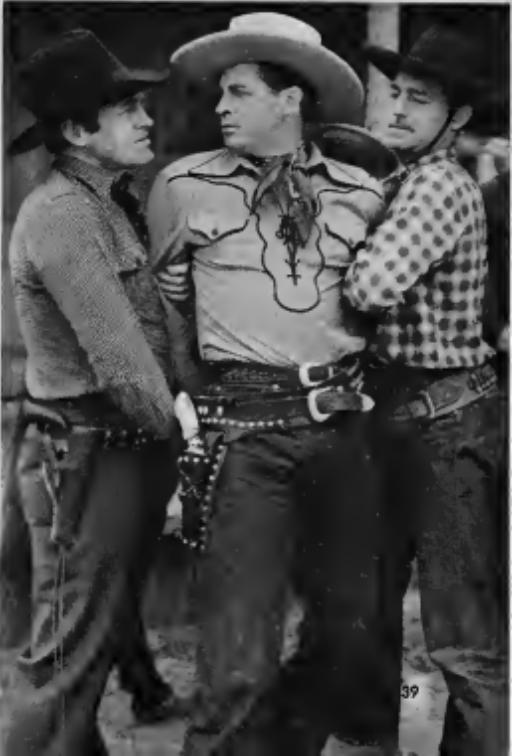
In 1945 Universal signed Jack to play the featured villain role in the serial *THE ROYAL MOUNTED RIDES AGAIN*. The location: Iverson's Ranch in Chatsworth, California and the date: July 16, 1945. Doing all his own riding scenes and stuntwork, Jack and henchman Bill Haade were being filmed while riding at a gallop. According to Haade, Jack suddenly clutched his chest and slumped over the saddle, dead from a heart attack. The strain of work during and after the war, had left him with a weakened heart. Contrary to other unauthenticated stories of his death, Jack did not carelessly lose control of his horse. He was an expert rider, a fact that any one of his films more than amply demonstrates.

His passing created a tremendous gloom in Hollywood—Jack was well liked by all. His brother Bob sums it up: "Addison was a wonderful person. He loved life and loved people." In memory of his brother, Bob Livingston's son (now 14 years old) was named Addison. A fitting tribute to a man whose gifts of warmth and talent brightened the lives of his many friends and fans alike.



The handsome figure and stirring baritone voice of Addison "Jack" Randall live on forever through the magic of the motion picture.

Henchmen George Chesebro and Kenne Duncan provided some tense moments for Jack in Monogram's 1940 *LAND OF THE SIX GUNS*.



WILD BILL ELLIOTT



Great players in a great serial—Kermit Maynard, J. P. McGowan, Charles "Slim" Whitaker and Gordon "Wild Bill" Elliott in Columbia's 1938 smash **THE GREAT ADVENTURES OF WILD BILL HICKOK**.

Republic's 1943 entry **WAGON TRACKS WEST** presented this terrific fight between Wild Bill and Tom Tyler.



COLUMBIA'S 1938 serial **THE GREAT ADVENTURES OF WILD BILL HICKOK** introduced a brand new star to Western film audiences of the world. He was Gordon Elliott, who gave new life to one of the Old West's most fabulous figures. As the two-gun, double-fisted law officer who was basically a "peaceable man", Elliott set the pattern for his many screen characterizations to follow.

Although a newcomer to Western stardom, Elliott was by no means a stranger to films, for by 1938 he had had over 10 years experience before the cameras. Following the tremendous reception accorded the HICKOK episodes, Columbia wasted no time in putting their new star to work in the first of a series of eight Western features. This was **IN EARLY ARIZONA** released in November 1938. Elliott portrayed a fictional lawman this time, one "Whit Gordon" and his own name was changed to "Bill". (The "Wild" was to be added later.)

Elliott completed three more—**FRONTIERS OF '48**, **THE LAW COMES TO TEXAS** and **LONE STAR PIONEERS**—before being temporarily withdrawn from feature production to star in his second chapter play. This was **OVERLAND WITH KIT CARSON** in which Bill battled for 16 episodes to unmask the mysterious villain known as "Peg-Leg" (Trevor Bardette).

Completing the first series of feature films—**TAMING OF THE WEST**, **PIONEERS OF THE FRONTIER**, **MAN FROM TUMBLEWEEDS**, **THE RETURN OF WILD BILL**—Elliott immediately started another series of eight Westerns in several of which he re-created his role of "Wild Bill Hickok". Another series of eight followed, teaming him with popular Tex Ritter. Bill was then cast in his third and final cliff hanger, **VALLEY OF VANISHING MEN** (1942), with Slim Summerville furnishing laughs.

Republic Pictures had their eye on Bill during his buildup by Columbia and at this point stepped in with a contract for a group of eight "Wild Bill Elliott" Westerns. These all featured George "Gabby" Hayes and Anne Jeffreys and were fine action-packed stanzas but the next series offered Elliott was another story.

The "Red Ryder" series, based on Fred Harman's comic strip, made money but "Wild Bill" was sadly miscast in the lead. The mature Elliott that fans had been seeing on the screen was at this point forced to engage in many uncomfortable juvenile situations with his tiny pal Little Beaver (Bobby Blake). A sample bit of dialogue is as follows—Little Beaver (after Red has polished off another baddie): "Him bad man, Red Ryder!" To which Bill painfully replies: "No, Little Beaver. Him *keep* bad man!"

Completing 16 Ryder films, Republic execs upped Bill's status at the studio and began starring him in their "major" Western product. First of these was **IN OLD SACRAMENTO** in which Elliott played a colorful outlaw named "Spanish Jack." Nine more of these higher-budgeted horse operas followed including **THE PLAINSMAN** AND **THE LADY**, **THE SAVAGE HORDE**, **HELLFIRE**, **WYOMING**, and **THE GALLANT LEGION**.

Bill's most recent starrers were made by Allied Artists (Monogram) consisting of ten Westerns and four detective thrillers. The last of the latter was **CHAIN OF EVIDENCE** in 1957 and since then "Wild Bill" has participated in several TV projects. He starred in a pilot film for a proposed TV series, **THE MARSHAL OF TRAIL CITY**, and for a while he was the TV spokesman for a national cigarette manufacturer.

Altogether, Bill starred in a grand total of 72 features and 3 serials. Certainly an action-filled career for someone who is basically a peaceable man! **END**

BROADWAY to BOWERY and BACK-

**the story of
HUNTZ HALL**



On the Broadway stage since the age of one, actor Huntz Hall was a veteran performer when he made his first movie.

AN EXCLUSIVE REPORT
**SCREEN
THRILLS
ILLUSTRATED**

Interview & story by
Sam Sherman



Huntz Hall, Billy Halop, Bobby Jordan, Leo Gorcey, Gabriel Dell & Bernard Punsly in CRIME SCHOOL. their first film after the original motion picture version of DEAD END.

THE age we live in has much to do with the type of entertainment we enjoy. Tense drama and comedy both can reflect the true nature of society. This was the situation concerning the evolution of character that took place in these noted movie "groups": THE DEAD END KIDS, THE LITTLE TOUGH GUYS, THE EAST SIDE KIDS and THE BOWERY BOYS. Spanning the entire era that these dramas unfolded in, is one man, an actor whose talents have established him as a young motion picture legend—Huntz Hall.

Contrary to the false notions of a few, the youthful actors who portrayed THE DEAD END KIDS were just that, actors! It's quite unlikely that an average group of juvenile delinquents taken off the streets would turn in the performances that they did. Huntz Hall, a native of New York City, made his Broadway debut as a one year old infant in THUNDER ON THE LEFT. According to Huntz: "I can't be sure, but I think Nazimova was the star of that play."

TV pioneer

His early life was as far from that of a real DEAD END KID as California is from New York. Huntz was a member of the elite group of child performers and went to the famed Professional Childrens' School (in New York) after attending St. Stephen's Grammar School. He was

a member of a singing group and entertained at that landmark of days gone by—the Roxy Theatre. As a matter of fact, Huntz was one of the world's first professional television performers. In 1932 his singing group was telecast in an experimental broadcast about which he says: "You'd be surprised at how little the basic techniques have changed since then!" Practical television for the average person was still a long way off. The main home entertainment in the 1930's was radio and Huntz Hall was a leading juvenile actor of the airwaves.

"BOBBY BENSON," which starred Billy Halop, was the number one show of its day," said Huntz. Yes, radio was big and H.H. was right in the middle of it. Featured with Billy Halop in BOBBY BENSON and Arch Oboler's RICH KID, millions of listeners became familiar with the Hall voice. He was signed to do 13 weeks of THE LIFE OF JIMMY BRADDOCK but "When Bradock wanted to direct the show they cancelled it. We were paid for 13 episodes and only did 4." A lucky break for a young performer, in the days when actors sometimes did 13 episodes and only got paid for 4.

smash on stage

Then in 1935 the turning point came. Martin Gabel spotted Huntz in Professional Childrens' School and invited him to audition for Sid-

ney Kingsley. Kingsley was directing his own original play, DEAD END, and had already cast Martin Gabel in it as "Hunk". Meeting the playwright at 12:00, on his lunch hour, Huntz Hall was cast in the play by 2:00. The show opened on Broadway on October 28, 1935 and was the springboard for many show business luminaries. Although the DEAD END KIDS are considered to be the main "finds" from the show, Marjorie Main, Dane Clark, Sidney Lumet, Ruth Warrick and Dan Duryea were also prominent DEAD END "graduates". A little known fact is that Leo Gorcey, famed for many DEAD END KIDS, EAST SIDE KIDS and BOWERY BOYS films did not appear in the "original" Broadway cast. Leo entered the show when he replaced Charles Duncan, who had played the role of "Spit" originally. The show was a smash and won the Drama Critics' Award.

tough guys

Huntz spent 18 months with the show on Broadway and then left for Hollywood with the rest of the "boys" to appear in Samuel Goldwyn's motion picture version. The group arrived in Hollywood, the motion picture was made and success was theirs. Directed by William Wyler, the film featured such outstanding performers as: Sylvia Sidney, Joel McCrea, Humphrey Bogart, Wendy Barrie, Claire Trevor, Allen

Jenkins, Marjorie Main and Ward Bond. In addition to Huntz, the youthful members of the cast included: Billy Halop, Bobby Jordan, Leo Gorcey, Gabriel Dell and Bernard Punsly. According to Huntz: "I signed my initial contract with Samuel Goldwyn for *DEAD END*, it gave him an option for future pictures if he was going to make them. Somehow the contract was transferred to Mervyn LeRoy, who never made a picture with me, and then to Warners." *CRIME SCHOOL* (1938) was the first picture to feature the boys from *DEAD END* after the original play and film. Dissatisfied with the movie before its release Warner executives dropped the contracts and Huntz went to Universal with Billy Halop, Gabriel Dell and Bernard Punsly. There they made *LITTLE TOUGH GUY* (1938), while at that time Hally Chester and David Gorcey (Leo's brother) were added to the group. Leo and Bobby Jordan, however, were still connected in some way with Warners. With the addition of new members to the *DEAD END KIDS* group, Universal was now able to make pictures starring THE LITTLE TOUGH GUYS even though the *DEAD END KIDS* were not in those films. To add to the confusion, later Universal productions teamed both groups, featuring THE DEAD END KIDS & THE LITTLE TOUGH GUYS. (An unusual sidelight is the fact that Charles Duncan, from the original stage production of *DEAD END*, became a LITTLE TOUGH GUY instead of a *DEAD END KID*.)

The release of *CRIME SCHOOL* and *LITTLE TOUGH GUY* proved so successful that Warners quickly called Huntz and the boys back to action. Reinstated with the Brothers Warner, Huntz Hall became an international favorite as he hit the screen in: *ANGELS WITH DIRTY FACES* (1938), *THEY MADE ME A CRIMINAL* (1939), *HELL'S KITCHEN* (1939), *ANGELS WASH THEIR FACES* (1939), *DEAD END KIDS ON DRESS PARADE* (1939) and *THE RETURN OF DR. X* (1939). At this time, Sam Katzman and Monogram Pictures began the organization of the *EAST SIDE KIDS*. Huntz was not in the original pictures in the series as he continued in the Universal productions. *CALL A MESSENGER* (1939), *YOU'RE NOT SO TOUGH* (1940) and *HIT THE ROAD* (1941) were the type of films Huntz Hall was doing at Universal while Leo Gorcey began leading Monogram's *EAST SIDE KIDS*.

serials & spies

A definite plus factor in any of these "groups", Huntz was called to Monogram by Katzman. However, as he would only work on a non-exclusive basis, audiences saw him as a member of Monogram's *EAST SIDE KIDS* and Universal's *DEAD END*



Huntz is innocent and tries to tell Leo Gorcey that he's been "from-ed" in this scene from 1948's *SMUGGLER'S COVE*.



Original theatre advertising from Huntz Hall's first serial in 1940.

Billy Benedict, Bennie Bertlett, Leo Gorcey & brother David all get the news from Huntz, who's one of Monogram's ANGELS IN DISGUISE (1949).





Two LUCKY LOSERS, "Slip" (Leo Gorcy) and "Soch" (Huntz Hall) check their ticker tapes in the 1950 Bowery Boys production. In Monogram's earlier series, THE EAST SIDE KIDS, Leo played "Muggs" and Huntz was "Glimpy," "Split," "Pig," "Gyp," "Boots" and "Toby" were some of the other names tagged on them in various roles.

Huntz seems quite surprised as he reads the scoop of the day in 1947's *NEWS HOUNDS*. Also on hand are Billy Benedict, David Gorcy, Leo Gorcy, Bernard Gorcy (Leo's father—since deceased) and Bobby Jordan.



KIDS in films of both series released at the same time. Monogram productions included: BOWERY BLITZKRIEG (1941), SPOOKS RUN WILD (1941), MR. WISE GUY (1942), LET'S GET TOUGH (1942), BLOCK BUSTERS (1944) and COME OUT FIGHTING (1945). At Universal Hunts appeared in a variety of films (some of which were not DEAD END KIDS productions), outstanding were: MOB TOWN (1941), PRIVATE BUCKAROO (1942), TOUGH AS THEY COME (1942), MUG TOWN (1942) and KEEP 'EM SLUGGING (1943). In addition he also did three thrill-a-minute serials there: JUNIOR G-MEN (1940), SEA RAIDERS (1941) and JUNIOR G-MEN OF THE AIR. An actual fan of serials, who had a lot of fun making his own, Huntz recalled his earlier days: "I looked forward to making the serials when we were scheduled for them. I enjoyed serials when I was younger and still remember Tom Tyler and Red Grange as a couple of my favorite heroes." While thinking of the cliffhangers, Huntz was reminded of the production of SEA RAIDERS in 1941, much of which was filmed in San Pedro, California. This was being shot prior to America's entry in World War II and groups of suspicious "fisherman" (who might have been spies) took more than a casual interest in the unusual boats and activities that were being lensed for this chapter chiller.

48 favorites

1946 rolled around and it was a big year for Huntz Hall. First of all, he established himself as one of Hollywood's more talented dramatic personalities in Lewis Milestone's epic of World War II, *A WALK IN THE SUN* (released by 20th Century Fox); and secondly he became a behind-the-scenes producer with the production of *LIVE WIRES*, first of the fabulous BOWERY BOYS films. Contract difficulties led Leo Gorcy and Huntz to team up with their agent, Jan Grippo, in producing this new series. Owning a percentage of the films, they were 10 years ahead of the "actor's ownership" status which is so commonplace today. In all, 48 BOWERY BOYS films were made and extremely successful ones at that. Dubbed into many foreign languages, this series has proven an unparalleled hit in the history of the entertainment industry. Some of these comedy classics are: *IN FAST COMPANY* (1946), *BOWERY BUCKAROOS* (1947), *HOLD THAT BABY* (1949), *LOOSE IN LONDON* (1953), *PRIVATE EYES* (1953), *BOWERY TO BAGHDAD* (1955), *HIGH SOCIETY* (1956) and *UP IN SMOKE* (the last one of the series—1957). The final BOWERY BOYS films fea-



A recent reunion on Ben Alexander's **ABOUT FACES** television show brought the old gang together again. Bernard (now Dr.) Punsly, Leo Gorcey, Bobby Jordan, host Alexander, Huntz Hall and Billy Halop all reminisced about their days on stage and in films.

tured Stanley Clements with Huntz, as Leo Gorcey had retired from show business in 1956. Allied Artists (formerly Monogram Pictures) is still distributing the series, but this time to television, where the **BOWERY BOYS** are proving as sensational as they were in original theatrical release.

Huntz Hall, an actor who has endeared himself to millions with his gifts of dramatic and comical ability, continues to entertain the world as he reveals still more of his amazing talents. Having returned to the east coast, he is now residing in New York City. Proving a popular guest on NBC's **TONIGHT SHOW** and the syndicated **JERRY LESTER SHOW**, he continues to hold more entertainment surprises in store for his many fans. A unique favorite, you can be sure to read of his latest successes, whether on Broadway, television or in motion pictures, right here in **STL**.

END

Huntz Hall, Billy Halop, Bernard Punsly, Bobby Jordan and Leo Gorcey as they appeared in their earliest motion pictures.





PRIVATE SCREENING

"Thanks for your many cards and letters which reached me during my recent illness. I am much better now and have spent quite a bit of time to research your many requests. Returning to the dusty 'silent movie' section of our vault, I have unearthed some extremely rare material that I am sure you will like. Keep on writing and thinking up as many unusual items as possible and I'll summon up all my energies to bring you what you want!" Mail these cards and letters to: PA JECTOR, SCREEN THRILLS ILLUSTRATED, 1426 East Washington Lane, Philadelphia 38, Penna.

I got a real bang out of the story on Joe Bonomo in your first issue of SCREEN THRILLS ILLUSTRATED. I'd like very much to see a shot of him saving heroine Ruth Hieft from a dangerous situation in one of his amazing action epics.—Fred Jenkins, Louisville, Kentucky. In the path of a steaming locomotive, Ruth & Joe toce a certain cliffhanging ending. This is a scene from Signature Films' PULSE POUNDING PERILS, a new theatrical short subject adopted from THE CHINATOWN MYSTERY (1928) for Bonomo Studios.



Is it true that the OUR GANG kids made a feature film about the Civil War?—Jeff King, Tyler, Texas. Right you are. Hal Roach lensed the famous juveniles in GENERAL SPANKY. In this shot, "Alfalfa" Switzer, "Buckwheat" Thomas and "Spanky" McFarland ready themselves for the attack.



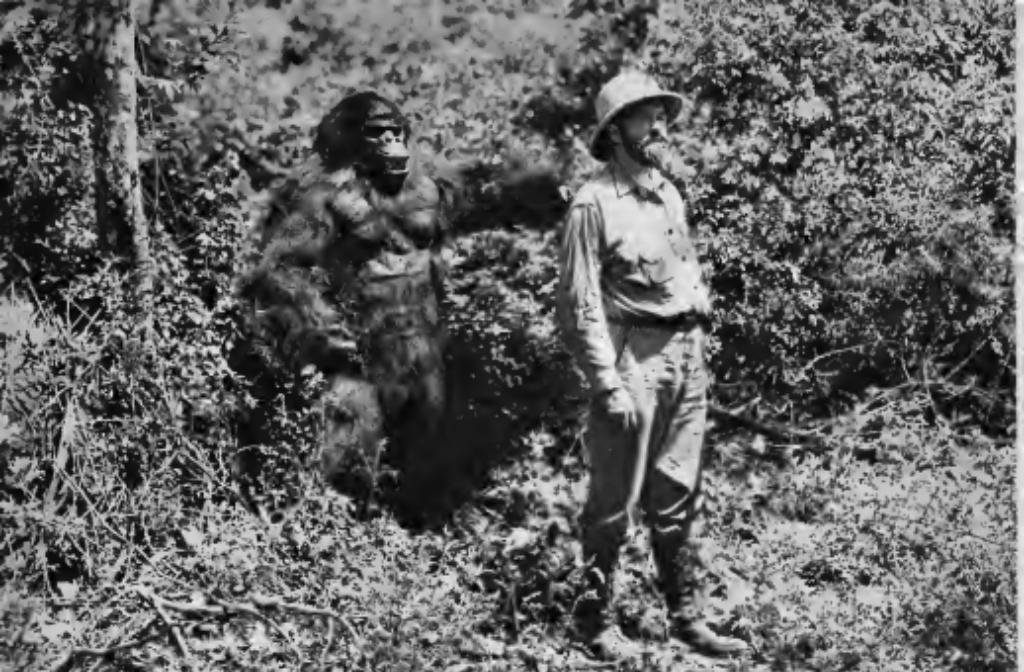
Many years ago I saw a very exciting action film about fire fighting that starred Bob Livingston and Jack LaRue. Can you tell me the name of it and show a picture from that film?—George Roberts, Springfield, Ohio. The motion picture you are thinking of is Republic's 1938 *ARSON RACKET SQUAD*. A well remembered adventure classic, we dug down deep into the vault to come up with this thrilling shot of Bob Livingston getting the "gang warning" from arsonist Jack LaRue.



Is the publisher of your magazine the same James Warren who starred in RKO's *CODE OF THE WEST* and *SUNSET PASS*?—Kathy Mitchell, Roanoke, Virginia. No. STI's Jim Warren (above) is not RKO's Western star Jim Warren (below).



Enjoyed your recent coverage of Linda Stirling in issues 3 & 4. Would like to have seen a recent picture of her though.—Kenny Blake, Niagara Falls, New York. Here is Linda and her husband, Sloan Nibley (prominent writer-producer) in a picture which arrived at our office too late for publication in our previous issue.



I always go wild when I see Hollywood's ope-suited actors in dangerous film situations. Please show me one in action.—Barney Ray, Simi, California. One of the earliest films of its type, we defy our readers to guess the title of this silent film!



I remember seeing a character actor in Western movies who went under the name of Bob Burns. Did he ever play lead roles?—Edith Addams, Jackson Hole, Wyoming. We assume you do not mean hillbilly Bob "Bozoaka" Burns, but instead former Western star, Bob Burns. Shown at left in a scene from THE RIDIN' FOOL, a silent production distributed by Sierro Pictures, Bob restrains famous villain Lew Meehan. Above he is shown in a closeup shot as he looked in his many character parts of the 1930's.

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The newspaper ads you've been running have been great, but can you please show some from silent movies for a change?—Cy Dunn, Livermore, California. In response to many requests like yours, here are those fabulous ads, depicting two of the greatest action stars of the 1920's.

My favorite Bob Steele western has always been *THE NAVAJO KID*. Could you show me a scene from it?—Bob Williams, Pendleton, Oregon. Glad to oblige. Bob Steele and the late Syd Saylor are shown here in a tense situation from your favorite PRC production.





Big Bob Mitchum has been from the start of his career, and continues to be, one of the film capital's most controversial personalities. Brash, outspoken, a non-conformist, maybe—he has always meant exciting copy. And these very traits have appealed to film audiences so that today, in his nineteenth year of film stardom, he is still a top attraction at the boxoffice!

RUGGED ROBERT

BORN in Bridgeport, Connecticut on August 6, 1917, Robert Charles Mitchum spent his earliest years in that city where his widowed mother (his father was killed in a railroad accident in 1919) worked as a linotype operator on a local newspaper in order to provide for Bob, his older sister Julie and younger brother John. After his mother's remarriage in 1927, the family moved to Delaware where his half-sister Carol was born the following year.

Desperate financial circumstances during the ensuing years forced first Julie, and then Bob, to give up their schooling in favor of gainful employment. Julie went on the stage as a dancer and Bob began a long series of odd jobs including a stretch in the Civilian Conservation Corps in 1933-34.

Julie married in 1933 and settled with her husband in Long Beach, California where they were soon



Bob's early villainous years in pictures were filled with many a beating such as this one being administered by Johnny Mack Brown in Universal's 1943 saddle saga *THE LONE STAR TRAIL*.

joined by the rest of the Mitchum menage. Here encouraged by his mother and Julie, who was already a member, Bob joined a community theatre project and began, as he later put it, "one of the most enjoyable and satisfying encounters of my life. For the first time I had the acquaintance of young people who shared my ideas and reflections, and though most of us were threadbare poor, we enjoyed the courtesy of our mentors and forgot our fears of the future. Throughout that and the next year I acted, directed and wrote children's plays with some local success. In addition, I had begun to achieve professional status as a lyricist, and although painfully self-conscious concerning my work, was rewarded with the performance in the Hollywood Bowl of an oratorio which I had composed for the Refugee Committee."

In 1938 Bob cut short a tour of women's clubs and resort hotels with astrologer Carroll Righter (Bob edited his lectures) in order to return to Delaware and marry his long-time girl friend, Dorothy Spence. Returning to the coast with his new bride, Bob again took up the "hazardous pursuit of specialized writing" until early 1941, when the prospect of imminent parenthood suggested some more tangible and reliable occupation.

Bob was employed by the Lockheed Aircraft Corporation as a sheet metal worker when his first son, James, was born. Still determined to better himself, his off-hours little-theatre activity in the months that followed

finally brought him to the attention of Paul Wilkins, an artists' manager. Wilkins in turn introduced Bob to producer Harry "Pop" Sherman, who gave Mitchum parts in several of his 1943 Hopalong Cassidy features.

Many other film parts followed; parts in pictures where critics began to notice him. His performance as an outlaw planted among the Texas Rangers in Republic's *Beyond the Last Frontier* was considered by the Motion Picture Herald's reviewer to overshadow that of the star, Eddie Dew. And his portrayal of the "silk stocking murderer" (actually a supporting role) in Monogram's *When Strangers Marry* was so exceptional that the film was later reissued as "BETRAYED" with Bob billed as the "star".

All this could lead to only one conclusion: that some studio would sign Bob to an exclusive contract. And RKO-Radio Pictures did just that on June 1, 1944. Executives at this Gower Street studio saw possibilities in Bob as a "western star" and as a result, gave him his first lead role in an oater. This was *NEVADA*, a Zane Grey adaptation, which was released in December of that year. Featuring Gail "Big Boy" Williams and Richard Martin as his side-kicks and Anne Jeffreys as the heroine, this was an instant hit and was immediately followed by *WEST OF THE PECOS* with Barbara Hale. Bob's career as RKO's saddle star was cut short, however, when he was inducted into the Army.

Assigned to infantry training at Camp Roberts, Bob later served as

drill instructor at Fort MacArthur until his discharge in 1946. Upon his return to civilian life, Mitchum found that his performance in Lester Cowan's independent production *THE STORY OF G.I. JOE* was having a marked influence on his stock as an actor. As the war-weary "Captain Walker" in this screen treatment of Ernie Pyle's wartime experiences, Bob had been nominated for an Academy Award!

So impressed were RKO big-wigs that Bob was immediately whisked out of the planned Zane Grey Western series and into the studio's high-budget dramas. The first of these was *TILL THE END OF TIME* which was, appropriately enough, about the problems of returning veterans. Next features for RKO were *THE LOCKET*, a romantic drama with Laraine Day, *CROSSFIRE* and an excellent crime melodrama, *OUT OF THE PAST* with Jane Greer. Sandwiched in between these offerings of his home studio were three pics made on loanout: two for M-G-M: *UNDERCURRENT* with Katherine Hepburn and *DESIRE ME* with Greer Garson and one for Warner Brothers, *PURSUED*, an extraordinary psychological Western with Teresa Wright.

Bob had three unreleased films in the can (*RACHEL AND THE STRANGER*, and *BLOOD ON THE MOON* for RKO and *THE RED PONY* for Republic) when he was arrested on August 31, 1948 for participation in the now-famous "marijuana party." While awaiting trial on the charge of "conspiracy to possess marijuana",

he started to work on a new motion picture, *THE BIG STEAL*, which was partly shot in Mexico with Jane Greer and William Bendix.

Convicted as charged, Bob was sentenced to two months in the Los Angeles County jail and put on probation for two years. Good behavior automatically reduced his sentence to 50 days at which time he was released and returned to work on the half-finished *BIG STEAL*. Of the whole episode he said, "This has been a milestone in my life . . . a sad lesson. It's the last time anything like this will happen to me."

Apparently the movie-going public thought he had learned this lesson, for he emerged not "ruined" as many had feared, but more popular than ever! The release of *RACHEL AND THE STRANGER* filled movie houses everywhere and had exhibitors clamoring for more!

And more they got. Of Mitchum's next dozen features, only one was on loan-out. RKO used their hot property to the hilt in a variety of roles with a fabulous assortment of leading ladies: *HOLIDAY AFFAIR* (Janet Leigh), *WHERE DANGER LIVES* (Faith Domergue), *MY FORBIDDEN PAST* (Ava Gardner), *HIS KIND OF WOMAN* (Jane Russell), *THE RACKET* (Elizabeth Scotti), *MACAO* (Russell), *ONE MINUTE TO ZERO* (Ann Blyth), *THE LUSTY MEN* (Susan Hayward), *ANGEL FACE* (Jean Simmons), *SECOND CHANCE* (Linda Darnell), and *SHE COULDN'T SAY NO* (Simmons). The outside picture during this period was *WHITE WITCH DOCTOR* for 20th Century-Fox with Susan Hayward. It is also worth noting here that *SECOND CHANCE* was Mitchum's contribution to that periodically revived form of film excitement, 3 Dimension!

Leaving RKO to free lance early in 1954, Bob made *RIVER OF NO RETURN* with the late Marilyn Monroe and some more headlines. The latter occurred on April 5th of that year when, while attending the Cannes Film Festival, British film starlet Simone Silva used Mitchum as prop in an impromptu strip act on the French Riviera.

TRACK OF THE CAT, another 1954 starer, was an off-beat Western drama notable for its imaginative use of color. Bob had three films released in 1955 and might have had a fourth had he not been fired from Warner Brothers' *BLOOD ALLEY* for "horseplay on the set." This took place during some pre-production location scouting when Mitchum accidentally (?) knocked a crew member into San Francisco Bay during a scuffle.

Those completed that year were *NOT AS A STRANGER*, a Stanley Kramer production in which our hero played an idealistic young doctor, *MAN WITH THE GUN*, Samuel Goldwyn Jr.'s slam-bang pistol saga and *NIGHT OF THE HUNTER*. This



Bob Mitchum was being groomed as RKO-Radio's new Western star when given his first leading role in *NEVADA* (1944).



A tense and dramatic moment between John Kellogg and trench-coated Bob in RKO's 1947 searcher *OUT OF THE PAST*.

Rugged Robert and comical Chris-Pin Martin in RKO's moody 1948 Western *BLOOD ON THE MOON*.





One of Bob's most powerful roles—the fraudulent preacher of **NIGHT OF THE HUNTER** (1955). His tattooed knuckles dramatized the powers of "love" and "hate" in his sermons.

Father and son look-alikes, Bob and Jim Mitchum, played "brothers" in **THUNDER ROAD**, a 1958 United Artists' release.



last-named Paul Gregory film was directed by the late Charles Laughton and furnished Mitchum with an acting plum. As a bogus preacher who marries a recent widow (Shelley Winters), kills her and terrorizes her two small children in an effort to locate a cache of money stolen by their father, Bob gave a chilling performance.

In 1956 Bob journeyed to Sweden where, in co-partnership with Sheldon Reynolds, he made a theatrical version in color of the latter's hit TV series **FOREIGN INTRIGUE**. **BANDIDO** also came out that year; a Mexican locale outdoor spectacle with Gilbert Roland. **HEAVEN KNOWS, MR. ALLISON**, Bob's first film in 1957, found him as a stranded Marine alone on a South Pacific Island with a young Roman Catholic nun (Deborah Kerr) in John Huston's provocative drama. This was actually photographed in the West Indies as was Mitchum's next, **FIRE DOWN BELOW** co-starring Rita Hayworth and Jack Lemmon. **THE ENEMY BELOW**, a submarine warfare epic, and **THE HUNTERS** (1958) were two features produced and directed by Dick Powell for Fox.

THUNDER ROAD in 1958 was Bob's own D.R.M. (for Dorothy and Robert Mitchum) production about the activities of revenue agents in Carolina. Featured were Gene Barry, Keely Smith and Mitchum's grown-up son, Jim, who played his "brother." **WONDERFUL COUNTRY** (1959) was an outstanding major Western, after which Bob went abroad for two films: **THE ANGRY HILLS**, an M-G-M release about an American correspondent in Greece during World War II and **THE NIGHT FIGHTERS** (1960), another D.R.M. production lensed in Ireland.

After two well-received dramatic efforts—**HOME FROM THE HILL** (M-G-M) and **THE SUNDOWNERS**, a Warner Bros. film made in Australia—"Bob" switched to comedy in **THE GRASS IS GREENER** with Cary Grant and Jean Simmons. More recent efforts are **THE LAST TIME I SAW ARCHIE** with Jack Webb and **CAPE FEAR** with Gregory Peck and Polly Bergen in which Bob enacts the part of a convict seeking to revenge himself against Peck by menacing his wife and daughter. **TWO FOR THE SEESAW** is the extraordinarily well done screen adaptation of the two-character Broadway play in which Shirley MacLaine vies with Bob for acting honors, and **THE LONGEST DAY** in Darryl F. Zanuck's massive all-star extravaganza depicting D-Day in Europe.

The future holds nothing but promise for Big Bob Mitchum and his many fans will be looking forward to his new endeavors with anticipation. For Mitchum continues to gain acting stature and cannot fail to join the ranks of the industry's all-time greats!

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